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The Oregon Shakespeare Festival opens its 2003 season, including four world premieres. See Spotlight, page 13.

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#### ON THE COVER

Beauty and local inspiration as well as hardship in South African townships. See feature, page 8. Photos by Ashley Henry.

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# JEFFERSON MONTHLY

FEBRUARY 2003

## Contents

### FEATURES

#### 8 Johannesburg Meets Jefferson

This past year, local activist Ashley Henry took a journey to South Africa for the World Summit for Sustainable Development. Quickly disillusioned with the failing conference and the U.S. role in that failure, she left the conference behind to seek the reality of the poor townships instead. There, she found the inspiration of individuals doing a great deal with very little. She tells their stories here, reflects on insufficient government investment in local communities in both places, and seeks to apply the African inspiration at home.

### COLUMNS

- 3 Tuned In  
*Ronald Kramer*
- 4 Jefferson Almanac  
*Pepper Trail*
- 6 Jefferson Perspective  
*Les AuCoin*
- 12 Nature Notes  
*Frank Lang*
- 14 Inside the Box  
*Scott Dewing*
- 30 Recordings  
*Kurt Katzmar*
- 32 As It Was  
*Carol Barrett*
- 33 Little Victories  
*Mari Gayatri Stein*
- 34 Theater  
*Molly Tinsley*
- 35 Poetry  
*Dana Gioia*

### DEPARTMENTS

- 13 Spotlight
- 18 Jefferson Public  
Radio Program Guide
- 23 Heart Healthy  
Recipe
- 28 Artscene
- 36 Classified  
Advertisements



Renée Fleming as Imogene in *Il Pirata*, on the ChevronTexaco Metropolitan Opera, February 8.





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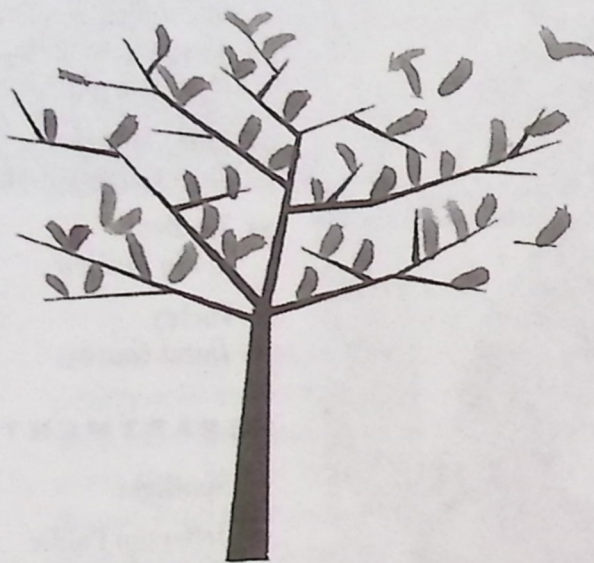
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# TUNED IN

Ronald Kramer

## Has NPR "Sold Out?"

For the past several years various authors have advanced the proposition in a number of books that National Public Radio (NPR) has capitulated to its financial allegiance to corporate interests which provide the network with program underwriting income. Indeed we excerpted one of those critiques, "Made Possible By..." by James Ledbetter, in the March 1998 *Jefferson Monthly*. A reasonably aggressive effort by various progressive political interests, using websites and mass mailings, has extended this criticism. Perhaps at least partially in reaction to these efforts, a very small but vocal group of listeners have asked me whether I share that view.

The short answer is, no I do not. I believe one can reasonably criticize NPR but I simply don't believe that it has "sold out" and those who suggest otherwise really don't understand the way a broadcast network functions.

Many commercial interests have tried to influence radio and television networks in this country over the years. Commercial networks are eminently more subject to manipulation than noncommercial ones, which are by definition largely supported with noncommercial, non-advertising, dollars. Corporate attempts to manipulate networks are virtually always unsuccessful. (I can't think of a single instance in which a network has capitulated to an advertiser's or underwriter's content dictates other than by "omission"; in other words it would be standard practice to allow an advertiser or underwriter to remove their announcements from a program with which they did not wish to be associated.) Networks are, simply, too big to be influenced in that way. NPR is, if anything, more vulnerable than commercial networks not as a result of potential corporate influence but, rather,

through influence by government. Occasional efforts by government to influence content have been rebuffed as a result of two factors: a) the presence of the Corporation for Public Broadcasting (CPB) which serves both as a conduit for federal funds invested in public broadcasting and, thereby, as a "heat shield" for such attempts at influence and, b) the presence in the Public Broadcasting Act of Section 396, which requires both Balance and Objectivity in programming on the part of all public broadcasters. I believe both NPR, and its member stations, try hard to comply with the requirements of Section 396.

Has there been some "change" in NPR's news coverage over the years? I think there probably has been, but the critics I mention attribute it to corporate influence and I don't think that's the case at all. First, I have long been somewhat critical of NPR because its underwriting income has traditionally been terribly lopsided with a disproportionate percentage derived from nonprofit foundations. A decade ago, 70% of NPR's underwriting income was supplied by other nonprofits. Since business has far more money to spend on underwriting than foundations can or will, it has seemed to me that NPR was "leaving money on the table" which then required larger fees be collected from member stations than would otherwise be necessary. To the degree that NPR has amplified its attempts to secure business support and tried to reverse that equation, listeners have been hearing more underwriting announcements on NPR programs for businesses than was previously the case.

Do these business underwriters have any more control over programming than was previously the case? No, they don't, and I am totally confident in that conclu-

sion. Underwriting announcements on NPR are generally made in "funds" (as is the case at JPR also). An underwriter commits to a certain number of announcements in a "news fund" or a "science coverage fund" and they are guaranteed a number of announcements which are scheduled at different times, on different days, and rotate through various programs. The underwriter doesn't know when their particular announcements will be scheduled or in what specific program context their announcement will occur. Internally, the news department generates programming without knowledge of what underwriter's announcements will be heard at any particular point in any given program. Occasionally, the coincidental, random nature of that "blindness" can cause listeners to infer a relationship which doesn't exist when an announcement airs which might seem to have some content-relationship to adjacent programming. But both NPR and JPR believe that "blindness," which can create the perception of undue influence, is better than "coordinating" underwriting credits with program content since doing so would require advance editorial communication between news and development personnel.

Another change which has influenced this equation is the unfortunate evolution of radio. When NPR was founded the major commercial radio networks were still producing significant quantities of daily, and hourly, news programs. CBS Radio was still producing its decades-old *World News Roundup*. NBC Radio was still producing *Monitor*. ABC Radio was broadcasting *Meet the Press*. None of the programs remain. NBC Radio has been sold. Most local radio stations abandoned all local news coverage and many don't carry hourly network news. NPR has, without asking for the responsibility, virtually become the *New York Times* of radio, the radio source "of record" because no one else is filling that role. As a result, NPR has become more comprehensive, and less "quirky" in its coverage because it has a greater responsibility to reflect the news mainstream.

There are, of course, some forces that believe that public radio should serve as an instrument of social change and hold the view that public radio was founded with an affirmative mission to foment social change. They are wrong about that. The Objectivity and

CONTINUED ON PAGE 17





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# JEFFERSON ALMANAC

## Pepper Trail

### The Fog of Years

*Cloudy,  
The sky is gray and  
white and cloudy  
Sometimes I think it's hanging  
down on me*

"Cloudy" may not be the greatest song Paul Simon ever wrote, but today the words came drifting out of the fog of a winter morning to bring me face to face with someone I'd almost forgotten: my young self.

Thirty years ago, I was a 19-year old eastern college boy given to long restless rambles. My favored path took me away from the dormitories and lecture halls, across the athletic fields, and toward a pleasingly neglected collection of old orchards and gardens on the edge of campus. On a cold and foggy morning, you were unlikely to meet anyone, and that was just the way I liked it. Exhilaration and despair were my two moods, and each was best savored in solitude.

My goal was a suspension bridge over a rocky creek, and the wild woods on the other side. As I tramped along, moodily kicking leaves and idly noting birds, the songs I quietly sang to myself were likely to be by Simon and Garfunkel. My favorite was "Cloudy": its wistful tone suited the gray sky, the dripping blackberry bushes, the sodden oak leaves, and me.

Today I am a 49-year old western family man given to short restless rambles. My favored path takes me away from the houses and the hotels, past the college campus, and toward a pleasingly neglected path and pond on the edge of Ashland. On a cold and foggy morning, you are unlikely to meet anyone, and that is just the way I like it. Contemplation is the mood I seek, and if I am lucky, I find it among the dripping blackberry bushes and the sodden oak leaves.

On this day, I am lucky. I walk slowly along, stopping to admire a frost-embroidered leaf; to watch a wren climb to the top

of a clump of deerbrush, scold the world, and climb down again; to wait for a submerged grebe to return to the surface of the pond. I try to focus, to ease my mind out of its well-worn track. Slowly, I work my way deeper into the moment.

After a time, I reach the bridge over Bear Creek. As I start across, something happens. The rustle of water over stone, the wine-sharp air, the trees standing apart in the fog – it all spins my head around, sends me wobbling like a falling leaf across 3000 miles and 30 years, and the figure I see at the far end of the bridge, barely visible but unmistakable, is myself. There I stand, dressed in a thrift-store green corduroy shirt, blue jeans, wool hat, and L.L. Bean boots. I wear binoculars. I'm smooth-cheeked, have long tangled hair – the hair of a hippie mad scientist – and am skinny as a rail. I look hungry. Thirty years ago, I was. I was full of a young man's yearning, so full that it was a constant labor to keep from bursting.

At my end of the bridge, I stand. I'm dressed in a mail-order green chamois shirt, old khaki pants, baseball cap, and L.L. Bean boots. I'm wearing binoculars. I'm bearded, have short tangled hair – the hair of a balding mad scientist – and am not as skinny as a rail. I don't look hungry, and I'm not. I'm full of a grown man's cares, but I am in no danger of bursting.

Both of us look at our mist-shrouded selves. Time has ... well, I don't know what time has done, but it is not moving. Then both of us open our lips, and both of us begin to quietly sing:

*Cloudy...*  
*My thoughts are scattered and*  
*they're cloudy,*  
*They have no borders,*  
*no boundaries...*

*These clouds stick to the sky,*  
*Like floating questions, why?*  
*They linger there to die.*

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*They don't know where they're going,  
And my friend neither do I.*

At the far end of bridge is a youth who had yet to experience any of the great events of his life. I was, in fact, at about the same stage as my son is now, starting on his own restless rambles. The soul-drunk-ness of love was ahead of me, as was the heart-melting joy of my children's birth, and the heart-freezing sorrow of my father's death. I hadn't lived, but I was alive in a way that I'm not anymore.

And what, I wonder, does that youth see when he looks back at me? I will never know.

After a measureless moment, time begins to move again. The figure at the far end of the bridge turns and disappears into the fog. I know he is headed into the wild woods, and I want to follow, but I can't. The wild woods are lost to me now.

I turn back, and what I turn my feet toward is everything that I yearned for then with such incandescent longing: my home, my beloved wife and children, my place in the world. I am blessed beyond my ability to express. And yet, as I pass home-ward under the bare and ghostly trees, the wistful words of an old song still swirl after me through the fog of years.

*And it's a hitchhike a  
hundred miles...  
I'm a ragamuffin child,  
Pointed finger-painted smile.*

*I left my shadow waiting down  
the road for me awhile...  
Hey sunshine,  
I haven't seen you in a long time.  
Why don't you show your face  
and bend my mind?*

Every day, our past and our future are lost in the clouds. Blessed be those clouds, and their dreams. Blessed be this moment, and its truth. ■

Pepper Trail is a biologist and writer living in Ashland. His collected essays can be found at the website [www.concept-labs.com/pepper](http://www.concept-labs.com/pepper)



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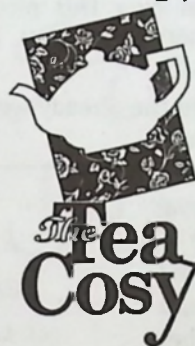
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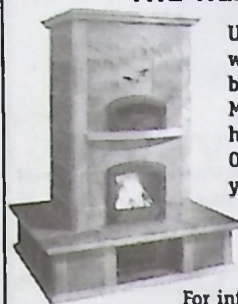
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# JEFFERSON PERSPECTIVE

*Les AuCoin*

## Gale Norton's War On Paradise

**J**ACKSON HOLE, WYOMING — A fresh winter storm wrapped the Teton Mountain Range in white, making the Grand Teton and its giant sisters tower more commandingly than normal over this picturesque valley some 6,000 feet above sea level.

The slate sky filtered the already weak, slanting light of a late December afternoon and transformed lower elevation peaks into a study of arctic blues and muted whites. In the distance, a moose chewed branches in a grove of willows, then dropped out of sight over a frozen ridge. Nothing else stirred.

In the air hung a silence as vast as the frozen high country landscape it embraced. It was Christmas. But even the best brightly wrapped gifts paled in significance to the stunning sub-zero paradise beyond the picture window and crackling fireplace indoors.

If there is one place where you'd think you wouldn't get an argument about protecting natural values, it should be here.

But even Shangri-la is struggling to survive the dig-it, cut-it, drill-it credo of the 43<sup>rd</sup> president of the United States. Under the watchful eye of Gale Norton, Mr. Bush's loyal interior secretary, 81,000 new natural gas wells and 3,200 oil wells are destined to be drilled in the Powder River Basin, 250 miles from here in the next ten years.

At least 3,000 new gas wells are proposed in Colorado and 100,000 more are slated for New Mexico, according to *Outside Magazine*, a journal for outdoor adventurers.

"These numbers are likely to swell in the months ahead," the magazine reported, "as oil and gas companies flood BLM offices across the West with hundreds of

new drilling applications."

A veritable extraction land rush is underway in this part of the West, the natural consequence of Norton's worldview in which she has left no doubt that energy development is her top priority for the West's resource-rich public lands.

In an internal memo to Utah land managers, Norton's headquarters in Washington, D.C. stated, "When an application to drill comes in the door, this work will be [your] No. 1 priority."

Norton has eliminated environmental impact statements as a prerequisite to mining. Such statements used to make min-

ing companies show that their proposed activity would not cause "irreparable harm" to the environment.

No more. "Unnecessarily burdensome," Ms. Norton said. With the scratch of a pen-pooft—there went the EIS requirement. In its place, Norton has ordered public land managers to get a green light from higher-ups before they do anything to interfere with drilling or mining. Employees of the Bureau of Land Management were ordered to submit a "Statement of Adverse Energy Impact" if their decisions or actions could "have an adverse impact on energy development, production, supply and/or distribution."

One might think that September 11 would have spurred the government to launch a national mobilization for alternative fuels, to wean the U.S. from non-renewable fossil fuels both at home and in the volatile Middle East.

Dream on. This administration seems to have learned the opposite lesson. It is using September 11 as a rationale to further deplete our domestic fossil fuel resources—at great cost to the livability of the West—



and is about to start a war in the Middle East designed not entirely coincidentally to make the region safe for oil deliveries to our shores.

But the problem goes far beyond an energy policy devised by a gaggle of oilmen who find themselves in power. Across the board, this administration has relaxed environmental regulations to the delight of its corporate sponsors.

The Bush team has relaxed Clear Air Act standards for approximately 17,000 old power plants, oil refineries, and chemical plants—an action that will allow millions of additional tons of soot, smog, and toxic pollution to be spewed into our air each year.

The White House intends to make another attempt to extract oil from the Arctic National Wildlife Refuge, America's Serengeti, a place set aside by President Dwight Eisenhower because of its matchless biological diversity. It is also sharpening its ax for Alaska's over-cut Tongass National Forest, where it hopes to leave none of the forest's remaining roadless acres exempt from chainsaws. Hundreds of miles of the last best salmon and steelhead-spawning habitat on earth would be made vulnerable to road building, clearcut logging, mining and other development.

Closer to home, the White House plans to exempt from the National Environmental Policy Act several "fuels reduction" logging projects along the Rogue River. By avoiding the NEPA process, the White House will prohibit you and your neighbors from commenting on specific logging proposals. And for any private citizen who alleges that such logging violates federal environmental protections, the door to the courthouse will be closed.

The Norton-Cheney-Bush view of the West is a throwback to the '40s and '50s, when the conventional wisdom was that natural resources are "wasted" if they aren't exploited. It's also one other thing—a war on Paradise.

Les AuCoin is a retired, nine-term U.S. Congressman from Oregon. He is the Glenn L. Jackson Visiting Professor of Political Science and Business Ethics at Southern Oregon University.

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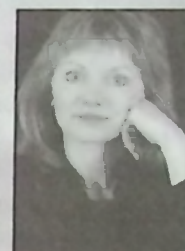
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# Johannesburg Meets Jefferson

*An activist goes to the World Summit for Sustainable Development and finds only a failed conference – then leaves it to bring inspiration home from desperate townships.*

By Ashley Henry

**I**n August of last year, I attended the World Summit for Sustainable Development in Johannesburg, South Africa. This United Nations conference, often termed “Rio Plus 10” (because it took place ten years after the first UN Earth Summit in Rio de Janeiro), was a follow-up to the heralded 1992 world event that was supposed to set our global environment on the road to recovery.

As my trip to South Africa approached, I suggested that the conference and its results would be a good subject for this regional magazine. My intention was to write a piece on how the decisions made in Johannesburg would positively impact life in the State of Jefferson and beyond. Despite my recognition that much of what was agreed to ten years ago in Rio had not been acted upon by many governments of the world, I remained hopeful that this conference would prove to be a breakthrough event in terms of progress towards a more ecologically and economically prosperous world.

Little did I know how disappointing the 2002 conference would be. Prior reports made clear that very few of the promises made at the 1992 Earth Summit had been fulfilled and, much to



A child from the community-driven “shipping container school” in Cape Flats.

I CAME AWAY FROM  
SOUTH AFRICA  
INVIGORATED BY  
INSPIRATION FROM  
AN UNEXPECTED  
SOURCE.

my embarrassment as an American, it seemed that the U.S. was once again preventing any meaningful agreements this time around as well. In the Preparatory Conferences (held the year prior in locations around the world), countries were deadlocked over key issues including funding for resource protection and for improving the living conditions for most of the world’s population. Despite the vast wealth circulating in the developed world, these wealthy countries (led by the U.S.) were

even refusing to agree to timelines for providing adequate sanitation for the approximately 2.4 billion people who lack it. My impressions from the Johannesburg summit do not give me much hope that the conventional forms of government-to-government dealings are likely to lead to much progress in the decades ahead. The political will required to advance global-scale economic development and environmental protection programs

simply does not exist amongst the developed nations that should be leading the charge.

Despite this depressing reality check, I came away from South Africa invigorated by inspiration from an unexpected source: several remarkable individuals working at the grass-



roots—in the townships and villages of South Africa and towns here in the United States—where they are effecting change more meaningful than anything I witnessed in the proceedings at the summit itself. These people—ones you have never heard of—were the real heroes of the World Summit on Sustainable Development. I wish to tell a few stories of hope—stories of remarkable individuals making unique contributions towards bettering this broken world despite the failure of world leaders and diplomats to lead the way. I found these people not only on my trip to Africa, but also here at home in the State of Jefferson where a need is recognized and acted upon. But first, I must describe a bit about the Summit and its setting to provide context to these stories of remarkably inspiring people.

The vast wealth in the Johannesburg suburb of Sandton, where the conference was held, contrasted dramatically to the poor townships I studied as a college student when learning about the anti-apartheid movement in South Africa. Sandton was built from scratch after the fall of apartheid in order to provide a brand new business and tourist district for whites far from the deteriorating core of downtown Johannesburg. Conference delegates spent entire days inside a slick modern conference center with nearly impenetrable security. Underground tunnels in this seemingly independent city connected one shopping mall full of “first world” consumer goods to the next fancy hotel. A bit of walking outside these exclusive venues gave me insight into what fueled the luxurious accommodations: at one major intersection, hundreds of worn-down mini vans and wagons waited in an area the size of half a football field. The lot, strategically designed to be below grade so as not to be visible from the road, served as a massive transfer station for blacks and coloureds (the name given to people of mixed race background) from the corrugated metal shacks in the townships to the first-class homes and businesses of Sandton.

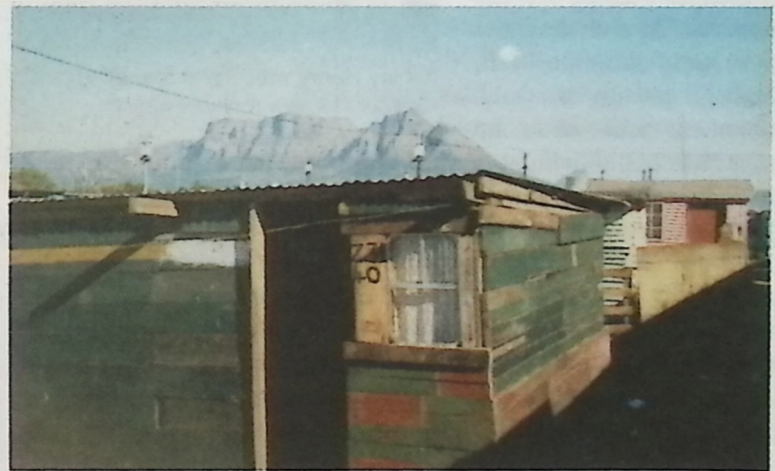
In strong contrast to the glitz in Sandton, the townships were worse than I could have imagined. Before attending the Summit, I vacationed in Cape Town, a beautiful coastal city. A company called Grassroute Tours took me and other curious travelers to see what life is like beyond the mostly white tourist zones in the black and coloured (mostly of Muslim descent) townships. The coloured tour guide told powerful stories of his childhood when entire neighborhoods of non-whites were forcibly removed from their homes and moved several miles out of the city into shantytown developments referred to collectively as The Cape Flats. The population of this township now exceeds that of Cape Town proper. While there is a small middle class living in moderate brick homes with small lawns, the overwhelming majority of people in Cape Flats (as well as other townships around South

Africa) live in shacks smaller than the average American SUV. Jobs are scarce yet people from the rural areas continue to flock to the townships in search of employment. Most prominently, the AIDS/HIV epidemic has permanently altered the demographics, and many children are orphans. “Grave recycling” programs are necessary keep up with the rate of AIDS deaths. Violent crime is rampant. Incidence of the raping of young girls (some even infants) is not uncommon due to the belief that the rape of a virgin will cure a man of AIDS. These same conditions are found in the townships of Johannesburg (such as the infamous Soweto) where the stage was set for a world-class United Nations conference.

Despite the comfortable surroundings in Sandton, I could not ignore the larger environment in which this conference was taking place. It felt completely absurd to listen to high-level policy talks given by notable speakers after observing life in the townships. While I do believe it is imperative to advance new policies to address economic injustice and environmental degradation, I found it difficult to envision just how the discussions inside these conference halls would eventually improve the lives of



Ashley Henry in the traditional healer's compound at the Zulu village learning a bit of dance from some of the orphaned girls



Shack in the Cape Flats with the mountains of Cape Town in the background

those in the townships down the road or the ecologically sensitive forests here in the State of Jefferson. To be sure, literally thousands of well-meaning people from around the world had descended on this city with hopes of improving global economic and environmental conditions. But like me, they seemed powerless in the face of the consolidated forces of corporations and the governments of developed nations.

After a couple days of meandering around the conference grounds in a depressed stupor, it struck me that inspiration and hope was readily available – not from the formal conference itself, but from the unique individuals I met outside. Their contributions



probably did not receive media coverage during the conference, but it is they who embody the values and positive energy essential to move to a more ecological, just and environmentally sustainable world.

My first inspiring encounter was with Masoja, the 31 year-old leader of a Zulu dance troupe. When I first saw these energetic young male dancers in makeshift costumes performing on the edge of a parking lot near a conference venue, I grimaced. How sad, I thought, to see this proud cultural tradition reduced to mere spectacle. A conversation with Masoja, however, offered an entirely different perspective on the practice of Zulu dance in an urban parking lot. I learned that Masoja's motivation to found this dance troupe came in part from his desire to maintain cultural knowledge. All of the young men in this group, are from KwaZulu-Natal, a northeastern province of South Africa. They left their rural homelands for Johannesburg, as millions of others have, in search of a better life, but in their urban incarnations have lost connection to Zulu culture. Masoja's leadership of this troupe is one effort to maintain knowledge of the mother tongue (in which they sing) and other cultural traditions.

The group's performances also provide at least a meager income for the dancers. At the time the apartheid regime fell, Masoja was in his mid-twenties, and while he says that his individual life has improved, most South Africans—including the young men he dances with—suffer from the lack of jobs. The post-apartheid government has been unable to fulfill the hopes of the people, but Masoja is not deterred. By leading the group, he not only helps to sustain a culture through dance and song, but also creates an income stream for himself and his peers. Able to speak all eleven languages of South Africa, Masoja considers himself a poet. "I believe in myself," he says. "Other people are angry [at the lack of jobs] because of their mindsets." He suggests that rather than relying on the government to provide jobs, the people must create an environment that will attract investors. He believes his mission is to motivate people to do just that and to encourage people to seek education. Thanks to his impressive knowledge of South African languages, he is able to communicate with people in the language they best understand. He aims to stop the culture of begging by promoting literacy and inspiring people through song. He feels his work must go beyond Johannesburg and is working on an educational proposal for rural areas. The future of South Africa is dependent on efforts like his, he believes. "In simple terms, we are nation builders."

Meeting Sally Linder, an artist from Vermont, was equally heartening. Along with other artists and educators from the United States, Sally brought the Ark of Hope to the World Summit in an effort to help promote a document called the Earth Charter. The Ark of Hope is a large wooden chest beautifully dec-



Ashley Henry with Sipho Msweli at KwaZulu Natal's regional airport

orated with images of the planet's cultural and biological diversity, and the Earth Charter is inscribed on papyrus parchment on the inside of its lid. The Earth Charter, a document co-written by dozens of people from different faith and cultural backgrounds around the world, outlines the essential elements of a culture of tolerance, nonviolence and peace. As stated so eloquently by one of the Earth Charter's authors, Steven Rockefeller, "Enduring peace means promoting environmental protection, the eradication of poverty, democracy, human rights, gender, equality, respect for cultural and religious diversity, and nonviolent conflict resolution. This is the message of the Earth Charter."

Although it is endorsed by literally thousands of non-profit and government organizations and was recognized by high level officials at the Johannesburg conference, the Earth Charter has power that transcends policy meetings and wonkish discussions. Following the horrific events of September 11, 2001, supporters of the Earth Charter in the United States spontaneously walked the Ark of Hope from the state of Vermont to the United Nations in New York City as a prayer for peace. Sally and others worked then with children and adults in their home state to fill the Ark with prayers, poems, and images expressing the hopes and aspirations of thousands of people to carry to South Africa. In Johannesburg, Sally Linder and her colleagues brought the Ark of Hope into the black townships of Soweto, Zandsprite, and Diepsloot, where they spent over a week sharing with children and young people the vision of the Earth Charter and exploring with them through dialogue and art hopes and aspirations for

the future. During the Summit twenty-two young people from Diepsloot marched with the Ark of Hope organizers to the Summit convention center where they addressed delegates on the concerns of youth and the relevance of the Earth Charter. Following this moving presentation, Secretary General of the Summit Nitin Desai and

Mrs. Desai met personally with the youths and Ark of Hope organizers.

I spent the final days of my South Africa trip in KwaZulu Natal. Having met Masoja and his fellow Zulu dancers and learned about the immense biodiversity of the coastal regions of that province, I couldn't resist a quick trip to experience its people and environment. The town of St. Lucia was in many ways, at least socially, a microcosm of what I experienced in the cities – definitive white and black neighborhoods with dramatically contrasting economic conditions. The white neighborhoods of St. Lucia were not much different than the suburbs of America, except that one must not walk out at night lest you bump into a nocturnal grazing hippopotamus! The black village is several miles away.

In my quest to get beyond a sheltered tourist experience in St. Lucia, I sought a guide to take me to the neighboring Zulu village. Through word of mouth, I met Sipho Msweli, a middle aged Zulu who runs his own tour company. A waiter at a St. Lucia restaurant arranged for Sipho to fetch me at the guest-house Sunday morning in time to get me to church. Like the leaders at Grassroute Tours, Sipho comes from the place he takes

OPPORTUNITIES  
FOR PERSONAL  
INVESTMENT IN  
OUR COMMUNITIES  
ARE BOUNDLESS.



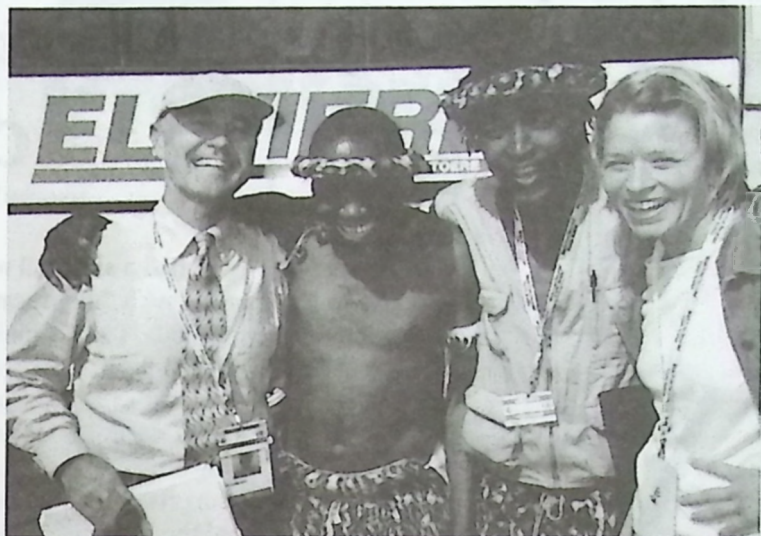
tourists and is a leader in his community. Consequently, locals warmly welcome his clients. My day with Sipho was a true slice-of-life experience. The singing, crying and dancing of the churchgoers; a political party meeting at the school to address violence in the village; a visit to the village healer's compound—it all provided exposure to the Africa not presented in tourist brochures. It also offered me further insight into how far removed these real South Africans were from the goings-on at the Summit in Johannesburg. As I observed the young mother and infant (likely infected with HIV) waiting outside the village healer's hut, I wondered how in the world anything that diplomats at a UN conference discussed would ever help the struggling people of this village. Once again, it was the person acting locally – in this instance, Sipho—who provided me with at least part of the answer.

As we drove on the village's bumpy dirt roads, Sipho and I often encountered young children eager for Sipho's attention. He gave them coins and a smile. Many of them could have been as young as six. After we drove away toward his tiny home where his wife had prepared us lunch, Sipho informed me that these children were all orphans of the AIDS epidemic. Apparently, many of these children turn to him for support and nurturing. In Africa, HIV/AIDS is almost exclusively a heterosexual disease that claims the life of young parents, leaving children to fend for themselves. In this village where government health care is provided once per month (and the line to the clinic stretches down the street and around the block), children must rely on the compassion of fellow villagers for assistance; but there is little surplus to go around. Thus Sipho, in his ingenuity, has assisted some of the children in forming a singing group that he takes to town for sidewalk performances. They make a little money this way. Additionally, the Induna (village chief) has offered land for Sipho to build a small shack for the orphans. With the equivalent of approximately 1000 American dollars, these children would have a couple of rooms and a kitchen to call home.

Sipho's vision is not just about charity—he has a long-term plan that will provide employment and stability for the village while also offering unique experiences for tourists. Currently, all tourists to St. Lucia (which is a UN-designated World Heritage Site and one of South Africa's largest National Parks) take lodging and meals in the town of St. Lucia. They encounter black Africans only as waiters, maids, and guides. For the tourists seeking a richer cultural experience, there are few options. With the blessing of the Induna, Sipho hopes to build a lodge complete with a restaurant and other tourist facilities right in the village itself. He and I brainstormed the many ways that such a facility could initiate local self-reliance. The sustainable use of local natural resources in both the construction and management of the facility could also serve as an educational model for ecotourism. Local African culture could be integrated into the foods served, the stories shared, and

the tours offered, providing a wealth of opportunities to both tourists and the villagers themselves.

In the months since returning from Africa, it has dawned on



Peter Blaze Corcoran, an Earth Charter advocate (left) with Masoja (second from right) and another man from the Zulu dance troupe

me that in some ways, people in the United States wishing to provide better economic and ecological health for our country face one similar condition that South Africans do: a lack of government investment in local communities. Certainly, there is a dramatic difference in scale. Nevertheless, we currently have both federal and state governments that are systematically withdrawing support from communities. In fact just as I wrote this article, I learned of our President's proposal to reduce heating assistance for the needy. All facets of society are at risk – economically marginalized groups, the environment, and more. And yet here, too, we have models of self-initiated community investment that can serve as a light to the future. This is by no means an excuse for governments to not make necessary investments, which I believe is a moral imperative; however, there are things that each of us can do to take up where the government has

left off. A few local examples are an inspiration to me.

As evidenced by last summer's forest fires, the past century's poor forest management has left our forests in dire condition. By harvesting large trees, leaving only the smaller ones, and suppressing natural smaller-scale fires, managers have set our forests up for catastrophe. One local organization, Lomakatsi Restoration Project, seeks to remedy that situation by providing a trained force of eco-forestry workers to do the ecologically responsible thinning necessary to reduce fire hazard. By involving community members and training new technicians, Lomakatsi provides the education necessary to build a larger force of eco-forestry workers. This organization is a perfect example of where ecological restoration and

CONTINUED ON PAGE 16

To learn more about "Township Tours," see the website for Grassroute Tours at [www.grassroutetours.co.za](http://www.grassroutetours.co.za). Grassroute Tours donates a portion of the proceeds from their trips to the school and soup kitchen it visits with tourists.

To read more about the Ark of Hope's trip to South Africa, see its website [www.ark-of-hope.org](http://www.ark-of-hope.org)

The Earth Charter can be read in full at [www.earthcharter.org](http://www.earthcharter.org)

For more information on Lomakatsi Restoration Project, see [www.lomakatsi.org](http://www.lomakatsi.org) or call 541-488-0208.

To learn more about Visions in Progress or the Three Rivers Community Center, see [www.chiloquin.com](http://www.chiloquin.com)



# A Nature Notes

SAMPLER



Whether describing the shenanigans of microscopic water bears, or the grandeur of a breaching Orca, Dr. Frank Lang's weekly radio feature *Nature Notes* has informed and delighted JPR listeners for over a decade.

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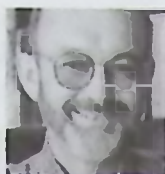
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## NATURE NOTES

Frank Lang

### Carrion Beetles

I had a shirt-tail relative ask me if I knew much about carrion beetles. "A little bit," I said, thinking first about kicking over a dead, dried, carcass of some mammal I found as a kid. Underneath, several fairly large dark beetles with bright yellow markings, maybe orange, headed for cover in a surprised scurry of activity. Then I thought of the dermestid colony that we used at the university to clean skulls of tiny mammal specimens. "Why," I asked, "do you want to know about carrion beetles?" He, sportsman that he is, had heard that they were being used to make what are called English or European Skull mounts to display and wanted to know more. Shoot a deer

or elk, or I suppose, a moose, stick the head and antlers in a container with a dermestid colony and then wait for the little devils go to work. As the skull dries out they happily munch away on the dried tissues, skin, and hair. You end up with your skull white and squeaky clean. Let dermestids escape, though, and good-bye wool sweaters, socks, and mittens.

Then I remembered another childhood carrion experience while fishing for salmon in MacCallister Creek across from the State Capitol in Olympia, Washington. As I walked along the stream I noticed dead salmon along the bank. Then—maybe you more squeamish readers would like to find something else to do for the next few minutes—I accidentally stepped on one while looking for live salmon in the creek. Sort of creepy, then I looked closely, really creepy. I was toe-deep in a mass of maggots in the perfect shape of a salmon! Yuck. This of course reminded me of a rhyme:

*"Have you ever thought when the  
hearse drives by/That you may be the  
next to die/They'll cover you up with  
a great big sheet/And bury you down,*

*six feet deep/You're only alone for  
just one week/An' then your coffin  
begins to leak/The worms crawl in,  
the worms crawl out/The ants play  
pinocle on your snout/There's one  
little ant, not too shy/ Crawls in your  
ear and out your eye"*

Maggots are, of course, the larvae of flies, designed to perpetuate flies and to play an important ecological role in the recycling of nutrients. The lives and behavior of flies (and other carrion eating arthropods) are important players in forensic entomology and medical debriding techniques.

Forensic entomology is basically bugs in the service of the law. Find a body in the woods? Want to know how long the remains have been there? Check for insects. What maggots are there, are there pupae, are there adults, what other insects have appeared. What was the weather like over the past few weeks? A good forensic entomologist with the right information can date the deposition of the body to within hours. What did bugs tell us about deceased political intern Chandra? Don't know, but I'll bet someone does. Dead bodies aren't the only story. The state of maggots in a baby's diaper can tell us the length of neglect.

We had a student at the university who did his student project on the ecological succession of arthropods in a dead pig. Dr. Death we called him. But maggots don't always have to do with death.

Medical debriding techniques have been known for thousands of years. We use sterilized eggs and maggots in the treatment of gangrene and other yucky wounds. Maggots introduced to infected wounds eat away dead and dying tissue and promote healing by producing antibiotic substances that prevent or control infection. So...

CONTINUED ON PAGE 16



# A Season of Premieres

By Amy Richard



IN 2003, OSF WILL  
PRODUCE MORE WORLD  
PREMIERES THAN IN ANY  
OTHER SEASON.

**T**he 2003 Oregon Shakespeare Festival season will be unlike any other. This season OSF will produce more world premieres than in any other season in its history. Four of the 11 plays will see their first productions on either the Angus Bowmer Theatre or New Theatre stages.

Two of those world premiere productions, the two-play cycle, *Continental Divide* (*Mothers Against* and *Daughters of the Revolution*) by Tony Award-winning British playwright David Edgar, are the result of a unique collaboration between OSF and Berkeley Repertory Theatre (BRT). This is the first time the two companies have produced together, working alongside Mr. Edgar on all aspects of the plays' creation and development.

Directed by Tony Taccone, Artistic Director of BRT (who also directed *The Cure at Troy*, *Coriolanus*, *Pentecost* and *Othello* at OSF), *Daughters of the Revolution* and *Mothers Against* will open March 1, 2003 and be performed in repertory in the Angus Bowmer Theatre and New Theatre, respectively. Eight of the actors in the OSF productions will then travel with the productions to BRT to be joined by eight actors from the Bay Area. The plays will run at Berkeley from November 6 to December 28.

*Continental Divide* covers a contemporary West Coast gubernatorial campaign from both the Democratic and Republican camps. In *Daughters of the Revolution*, a college professor receives his FBI file as a gag gift from his wife. A revelation in the file begins an epic journey that ultimately leads to the inner world of the Democratic campaign. In *Mothers Against*, an intimate family drama, the Republican gubernatorial candidate must make a political choice between his ideals and almost certain victory.

Each play is written to stand alone, and those who can manage to attend only one should seize the opportunity. But a theatrical cycle is a rare event and these two plays are crafted to be

seen together, with each shedding unexpected light on the other, creating a unique experience for playgoers.

The third world premiere to open is *Lorca in a Green Dress* by Nilo Cruz in the New Theatre. The Festival produced Mr. Cruz's *Two Sisters and a Piano* in 2001. The play is a surrealist vision of Federico García Lorca's execution at the start of the Spanish civil war. Lorca is one of Spain's most highly revered poets and dramatists. *Lorca in a Green Dress* will be directed by OSF Associate Artistic Director Penny Metropulos.

Lastly, a world premiere translation of Henrik Ibsen's *Hedda Gabler* by OSF Artistic Director Emeritus Jerry Turner will run in the Angus Bowmer Theatre. The production will be directed by Bill Rauch, director of the 2002 season production of *Handler*.

Also playing in the Angus Bowmer Theatre will be William Shakespeare's *Romeo and Juliet*, directed by Loretta Greco, director of OSF's 2000 production of *Stop Kiss*; Noël Coward's *Present Laughter*, directed by Peter Amster, who directed OSF's 2002 production of *Idiot's Delight*; and August Wilson's *The Piano Lesson*, directed by OSF Associate Artistic Director Timothy Bond.

At the New Theatre, in addition to *Mothers Against* and *Lorca in a Green Dress*, Penny Metropulos will direct a cast of 12 actors in William Shakespeare's *Antony and Cleopatra*.

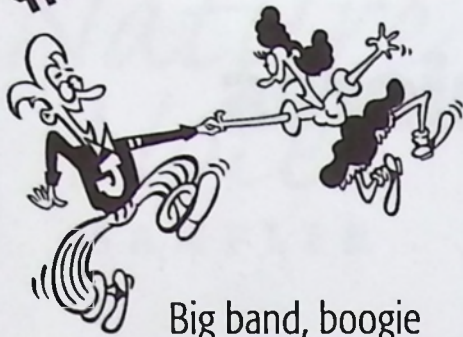
On the outdoor Elizabethan Stage OSF Artistic Director Libby Appel will direct *Richard II*, Kenneth Albers, who has directed numerous productions at OSF, including this season's, *Noises Off*, will direct *A Midsummer Night's Dream*, and OSF Associate Artist James Edmondson will direct a non-Shakespearean play, John O'Keefe's *Wild Oats*, which the Festival produced in 1981.

Mail and FAX ticket orders are now being accepted. Telephones open for ticket orders on January 27. For more information about ordering tickets and the season schedule, please visit [www.osfashland.org](http://www.osfashland.org).

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## INSIDE THE BOX

Scott Dewing

### Facing the Music Piracy

**M**y life of crime began early at age 8 when I pirated my first music: a homemade recording to cassette tape of an 8-track of *Supertramp: Live in Paris*. For those of you who are too young and lucky enough to not remember what an 8-track is, let me explain. It was a magnetic tape recording-medium invented in the 1960s that became a mass market success during the 1970s. It came in a plastic cartridge about the size of a quick-read paperback novel. Unlike clunky reel-to-reel tapes, you could just push a button on your 8-track player and it would go to the song you wanted. 8-tracks were like analog CDs. They were much more portable than vinyl records and didn't take up nearly the floor space. This was all very revolutionary and exciting for the '70s, a decade that would otherwise have expired as a historical yawn compared to the upheaval of the '60s if it hadn't been for the genius of 8-tracks and the scandal of Watergate.

8-tracks were eventually replaced by their even smaller counterparts, cassette tapes. Ironically, cassette tapes, although smaller, were arguably not better than 8-tracks. You couldn't just push a button and queue up to the song you wanted. Life became enslaved to fast-forward and rewind buttons, rolling counters, guess work and waiting for your favorite song. Besides being small, cassette tapes had another very appealing feature: you could record on them, which leads back to the scene of my first crime. My friend's father had rigged up a recording station down in his basement where you could record and reproduce 8-tracks and vinyl records to cassette tape. Technically, this was illegal. It violated all kinds of copyright law and you were stealing from the artist and from the recording industry that made a living on those artists. During the '70s, music piracy became trendy, fell into the category of "everyone else is doing it" and became a socially acceptable crime like jaywalking, stealing hotel towels and smoking marijuana. No longer did you have to go buy all the albums you wanted.

You bought some but then swapped with your friends and added to your illicit library of recordings. All of this, of course, sparked a legal debate, one that would pit artists and recording labels against consumers as well as artists against recording labels, which was usually already a bad relationship to begin with. All of this would contribute to another national trend that was picking up speed and momentum during the '70s: litigation.

Fast forward some 30 years. 8-tracks are long gone. Some have joined their recording-medium predecessors (vinyl, wax-cylinder, reel-to-reel) in the Smithsonian while others remain preserved by a few eccentric collectors who dig everything retro. I imagine most are buried in our landfills, while others remain hidden in basements and forgotten attics. Cassettes are in the twilight of their life and will soon be gone too. For now, however, they are sustained by people like me who are too cheap or too poor to replace the tape deck in their car with a CD player. We opt for recordings, for the crime of copying digital bits from CDs to cheap analog cassette tapes. But that's not a real threat anymore. The real threat is the increasing ease and speed of moving digital bits. As is its trademark, the Internet has made time, space and geography moot factors. No longer are we limited to swapping physical objects (like vinyl records) with neighborhood friends. We now have the ability to swap music files with anyone anywhere in the world at any time using what is called peer-to-peer networking (or P2P). Let me repeat that: *anyone, anywhere in the world, any time*. This is heavy and powerful stuff. Artists too can now distribute their music directly to consumers. Both of these recent developments are very bad for the recording industry and have them running around like a bunch of 8-track dinosaurs seeking to escape their own extinction. In public they rant about the rights of artists, protection of intellectual property, the need for public education about the illegality of unauthorized file-



sharing, and so on. But if you could get them to sit down with you, say in a bar where you could lube up their tongues with a few stiff drinks, they'd probably admit that they are afraid—afraid that all this P2P stuff, CD burners, MP3 players and the Internet is going to squeeze them out of a job. They'd tell you they're afraid because there's ample historical evidence that technology has a way of doing that. Perhaps if you got a few more drinks in them, they would tell you that they're worried about artists being able to sell directly to their fans, to the almighty consumers. They'd tell you that they're worried that ultimately technology—and especially the Internet—has the potential to get rid of the middle-man, which is what they are. I don't blame them. No one likes to feel expendable and vulnerable like that. And yet, we are all crowding for seats in this same boat.

In September, the chief executive of the Recording Industry Association of America, Hilary Rosen, testified at a congressional hearing on music piracy and peer-to-peer networks, saying public education about the illegality of unauthorized file-sharing was of the utmost importance. "I wish I could tell you that there is a silver bullet that could resolve this very serious problem," she said. "But there isn't."

I have no silver bullet either. Neither do the courts. There will be ongoing litigation and they will struggle to apply old laws in a rapidly changing technology landscape. And while I respect the intellectual property rights of musicians (as well as all artists) and wish for folks like Hilary Rosen to remain gainfully employed, I know I'm not alone in facing the music that music piracy is not going to abruptly come to an end. Meanwhile, I listen to my hard-earned and illicit copy of *Supertramp: Live in Paris* while driving my car and can't help wondering if the world would be a simpler place if we could just go back to 8-tracks and cassette tapes. ■

Scott Dewing is a technology consultant, business owner and writer. He is a consultant and partner with Digerati Group, a technology consulting and network services firm, and the managing partner of Rogue Data Vault, an application service provider, Web hosting and secure data storage company. You can email him comments regarding this column and/or your favorite pirated MP3s at [insidethebox@roguedatavault.net](mailto:insidethebox@roguedatavault.net).



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and she starts at the end.

Directed by  
Mark Mezadourian Hughes

Featuring Wade McCollum & Melinda Parrett

February 7–March 10

Previews Feb 5 & 6

Performances Thurs–Mon @ 8:00

Also Sunday brunch matinees @ 1:00 (except Feb 9)

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Rhythm & News



Michael Feldman's

# Whad'Ya Know?

## All the News that Isn't

The arms inspections in Iraq have been kind of like breaking into a gated community and finding it's a trailer park.

President Bush says he has evidence that Saddam is registered at Bed, Bath and Anthrax and Scuds 'R Us. Plus you can get anything you need for a weapon of mass destruction at Farm & Fleet.

Bush says he knows where the secret cache is — Midland, Texas.

There is a good deal of worry about hand-held missiles around airports, particularly if they're in the hands of United Airlines mechanics.

Fewer teens are having sex because it requires too much effort. Once they made it a subject in school nobody wanted to do the homework.

Trent Lott: one foot in the old South and one foot in the old mouth.

The Supreme Court is hearing arguments in a cross burning case. Hopefully, Lott's name will not come up.

And after hosting Saturday Night Live, Al Gore finds he doesn't need the presidency.

*That's all the news that isn't.*



**12 Noon Saturdays on  
News & Information Service**

# JOHANNESBURG *From p. 11*

economic development meet - jobs in the woods is indeed possible in an ecologically responsible way.

Not only forests are in peril. Economic and social conditions are equally challenging in the State of Jefferson. One answer to those challenges is Chiloquin's Visions in Progress. Started by a group of concerned citizens in this small, economically depressed town, Visions in Progress is well on its way to securing the funding necessary to build the Three Rivers Center - a community center that will provide space for library services, arts, education, social services, events and activities. When

one drives through the depressed downtown of Chiloquin, such a high quality community center seems an unrealistic goal for this North Klamath County town, rich in natural beauty but severely lacking in economic opportunity and social services.

By assembling a multi-cultural team of tribal elders (Klamath tribal members account for 40% of the town's population), local educators and artists, and recent transplants, Visions in Progress has been able to leverage over one million dollars in grant funding from charitable foundations. While fundraising for this facility is far

from complete, it appears that the vision of this citizen team is well on its way to realization. When the center is completed in late 2003 community library services will expand; the local art gallery which provides income for local artists will grow; and social services will be more regularly accessible. Perhaps most important, the center will provide an atmosphere of hope, pride and caring and will improve the quality of life for those in need. A small group of determined citizens is indeed on the verge of changing the world for the citizens of Chiloquin.



Children from the community-driven "shipping container school," part of the Grassroute Tour to the Cape Flats

From the segregated townships of South Africa to the agricultural-going-artistic communities of the State of Jefferson, opportunities for personal investment in our communities are boundless. Individuals and communities around the world are clearly working toward sustainable development - the creation of economic opportunity in a way that does not impair the health and vibrancy of the planet for future generations. It is imperative that we move ahead with these tasks, person by person, community by community. Perhaps someday, our leaders will catch on. ■

# NATURE NOTES *From p. 12*

*The worms crawl in, the worms  
crawl out, the worms play pinochle  
on your snout.*

*They eat your eyes, they eat your  
nose, they eat the jelly between  
your toes.*

*Your eyes fall in, your teeth fall out,  
your brains go tumbling down your  
snout.*

*They go in thin, they come out stout,  
and that is what it's all about.* ■

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.



Balance provisions of the Public Broadcasting Act are quite clear. Public radio's job is to report upon events. It is not to lead those events. To the degree that these forces would welcome more aggressive efforts by NPR in support of their particular political interests, they are entitled to provide factual material, help NPR get those facts right, and to hope that NPR will cover the stories of interest to them.

There is, additionally, one more factor that accounts for some change in NPR's editorial direction. It is no longer largely populated by 1970-era twenty-something staffers. Many very talented reporters have "grown up" at NPR, believe it is the best journalistic berth they can imagine, and don't want to leave. As a result, NPR is "graying" and that can logically produce less innovative programming. I think NPR management has sensed that internal change in demography and is trying hard to balance retention of the network's strong foundation of reporting staff with young, new additions to their staff.

I realize that some of our most thoughtful listeners are asking questions about NPR's "soul" and they are correct to do so. NPR is an incredibly valuable and important resource for America and has been lovingly built up with the dedication of millions of Americans who care. It is deserving of continual evaluation and is worthy of the love which that critical attention implies. Like any human endeavor, NPR will occasionally make mistakes, and can only understand, and learn from, those lapses through external feedback.

But NPR has not, in the opinion of this writer, sacrificed its founding principles and vision to anyone. ■

Ronald Kramer is JPR's Executive Director.

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On-line: [www.oneworldseries.org](http://www.oneworldseries.org)  
In person: Room 321, SOU Stevenson Union

For more information

# 541-552-6461





# PROGRAM GUIDE

At a Glance

## Specials this month

### Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

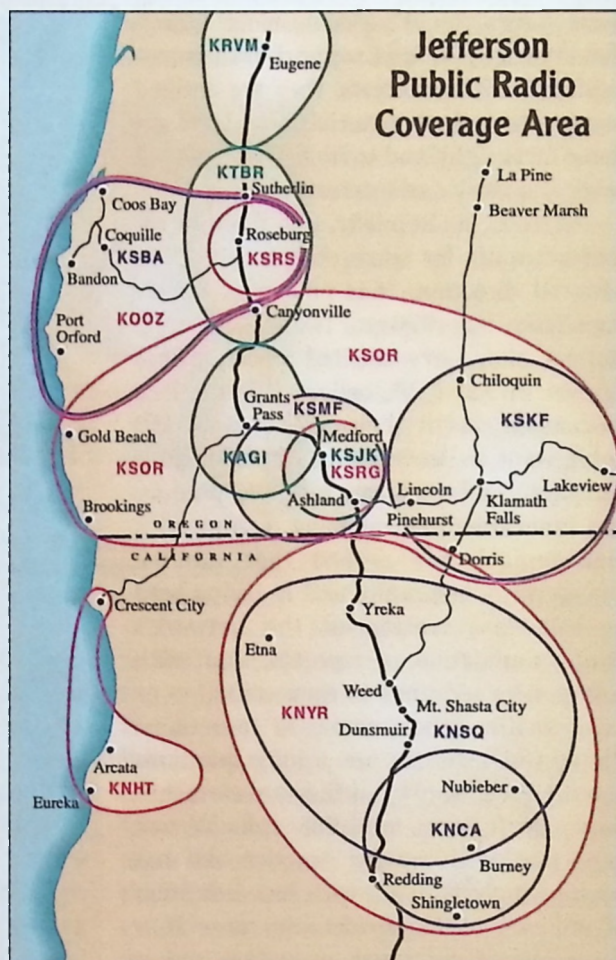
In Celebration of Black History Month the Rhythm & News Service will broadcast *Black History in Live Performance: A Mountain Stage Celebration*. The program will celebrate the rich history and influence of music from the coasts of Africa, to the old churches of the south and the jumping blues and jazz clubs of the big city. Merging the present with the past, *Black History in Live Performance* will look at music through the eyes of some of our greatest African-American artists plus offer many historic, live performances. Artists featured in this broadcast include Koko Taylor, Buddy Guy, Clarence "Gatemouth" Brown, Cassandra Wilson, Sweet Honey and the Rock, and the late Pops Staples. *Black History in Live Performance: A Mountain Stage Celebration* airs Saturday February 8th at 2:00pm following *West Coast Live*.



Clarence  
"Gatemouth"  
Brown

### CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG KOOZ / KNHT / KLMF

Each Sunday morning JPR presents a special pair of classical music programs to help you begin your day. Starting at 9:00am listen for *Millennium of Music*, a program which explores ancient classical forms leading up to early baroque. Host and show creator Robert Aubrey Davis surveys the rich and largely unknown treasures of European musical roots. Then at 10:00am Bill McGlaughlin introduces listeners to some of the world's best classical artists in live, studio, performance. *Saint Paul Sunday* features both performance and conversation, giving listeners intimate access to how music is created at the highest level. *Millennium of Music* and *Saint Paul Sunday* air every Sunday morning.



## Volunteer Profile: Dennis Hubbard



A native Oregonian, Dennis Hubbard started doing JPR production shifts as part of his classes at SOU back in 1993, when it was SOSC. He says, "I was immediately impressed with the diversity of programming and the hometown radio feel. I wanted to dive right in." Dennis then hosted the late-night *Possible Musics* show for a little over three years ('94-'97) and was Chief Student Announcer, 1994-95.

Currently, he's Public Relations Manager for Erickson Air-Crane, and is one of the hosts for *The World Beat Show*

on Saturdays. "Now I'm visiting parts of the world where this music (World Beat) comes from and I've gained a greater perspective," he says. "I absolutely love the evocative power of music and the wonderful people power at JPR. I don't think I'll ever truly leave."

### KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	



# CLASSICS & NEWS

KSOR 90.1 FM\*  
ASHLAND

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSOG 88.3 FM  
ASHLAND

KOOZ 94.1 FM  
MYRTLE POINT

KLMF 88.5 FM  
KLAMATH FALLS

KNHT 107.3 FM  
RIO DELI/EUREKA  
CRESCENT CITY 91.1

Monday through Friday		Saturday	Sunday
5:00am Morning Edition	4:30pm Jefferson Daily	6:00am Weekend Edition	6:00am Weekend Edition
7:00am First Concert	5:00pm All Things Considered	8:00am First Concert	9:00am Millennium of Music
12:00pm NPR News	7:00pm State Farm Music Hall	10:30am ChevronTexaco Metropolitan Opera	10:00am St. Paul Sunday
12:06pm Siskiyou Music Hall		2:00pm From the Top	11:00am Siskiyou Music Hall
4:00pm All Things Considered		3:00pm Siskiyou Music Hall	2:00pm Indianapolis On the Air
		4:00pm All Things Considered	3:00pm Car Talk
		5:00pm Common Ground	4:00pm All Things Considered
		5:30pm On With the Show	5:00pm To the Best of Our Knowledge
		7:00pm State Farm Music Hall	7:00pm State Farm Music Hall

\* KSOR dial positions for translator communities listed on previous page

## Rhythm & News

KSMF 89.1 FM  
ASHLAND  
CAVE JCT. 90.9 FM  
GRANTS PASS 97.7 FM

KSBA 88.5 FM  
COOS BAY  
PORT ORFORD 89.3 FM  
ROSEBURG 91.9 FM

KSKF 90.9 FM  
KLAMATH FALLS  
CALLAHAN/FT. JONES 89.1 FM

KNCA 89.7 FM  
BURNLEY/REDDING

KNSQ 88.1 FM  
MT. SHASTA  
YREKA 89.3 FM

Monday through Friday		Saturday	Sunday
5:00am Morning Edition	6:00am Weekend Edition	6:00am Weekend Edition	6:00am Weekend Edition
9:00am Open Air	10:00am Living on Earth	9:00am Marian McPartland's Piano Jazz	9:00am Marian McPartland's Piano Jazz
3:00pm All Things Considered	<b>N. CALIFORNIA STATIONS ONLY:</b>		10:00am Jazz Sunday
5:30pm Jefferson Daily	10:30am California Report	10:30am California Report	2:00pm Rollin' the Blues
6:00pm World Café	11:00am Car Talk	11:00am Car Talk	3:00pm Le Show
8:00pm Echoes	12:00pm E-Town	12:00pm E-Town	4:00pm New Dimensions
10:00pm Late Night Jazz with Bob Parlocha	1:00pm West Coast Live	1:00pm West Coast Live	5:00pm All Things Considered
	3:00pm Afropop Worldwide	3:00pm Afropop Worldwide	6:00pm Folk Show
	4:00pm World Beat Show	4:00pm World Beat Show	9:00pm Thistle & Shamrock
	5:00pm All Things Considered	5:00pm All Things Considered	10:00pm Music from the Hearts of Space
	6:00pm American Rhythm	6:00pm American Rhythm	11:00pm Late Night Jazz with Bob Parlocha
	8:00pm Grateful Dead Hour	8:00pm Grateful Dead Hour	
	9:00pm The Retro Lounge	9:00pm The Retro Lounge	
	10:00pm Blues Show	10:00pm Blues Show	

## News & Information

KSJK AM 1230  
TALENT

KAGI AM 930  
GRANTS PASS

KTBR AM 950  
ROSEBURG

KRVM AM 1280  
EUGENE

KSJC AM 1490  
YREKA

KMJC AM 620  
MT. SHASTA

KPMO AM 1300  
MENDOCINO

Monday through Friday		Saturday	Sunday
5:00am BBC World Service	6:00pm Fresh Air (repeat of 3pm broadcast)	5:00am BBC World Service	5:00am BBC World Service
7:00am Diane Rehm Show		8:00am Sound Money	8:00am To the Best of Our Knowledge
8:00am The Jefferson Exchange with Jeff Golden	<b>KRVM EUGENE ONLY:</b>	9:00am Studio 360	10:00am Studio 360
10:00am Here and Now	6:00pm The Tavis Smiley Show (repeat of 3pm broadcast)	10:00am West Coast Live	11:00am Sound Money
11:00am Talk of the Nation	7:00pm As It Happens	12:00pm Whad'Ya Know	12:00pm Prairie Home Companion
1:00pm To the Point	8:00pm The Jefferson Exchange with Jeff Golden (repeat of 8am broadcast)	2:00pm This American Life	2:00pm This American Life
2:00pm The World		3:00pm A Prairie Home Companion with Garrison Keillor	3:00pm Rewind
3:00pm Fresh Air with Terry Gross	10:00pm BBC World Service	5:00pm Rewind	<b>KRVM EUGENE ONLY:</b>
<b>KRVM EUGENE ONLY:</b>		6:00pm Fresh Air Weekend	3:00pm Le Show
3:00pm The Tavis Smiley Show		7:00pm Tech Nation	4:00pm Zorba Paster on Your Health
4:00pm The Connection		8:00pm New Dimensions	5:00pm Healing Arts
		9:00pm BBC World Service	6:00pm What's on Your Mind?
			7:00pm The Parent's Journal
			8:00pm People's Pharmacy
			9:00pm BBC World Service



## E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

### Programming

e-mail: [lambert@sou.edu](mailto:lambert@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center ([http://www.jeffnet.org/Control\\_Center/pr.html](http://www.jeffnet.org/Control_Center/pr.html)). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [daily@jeffnet.org](mailto:daily@jeffnet.org)

### Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

### Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

### Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

### Suggestion Box

e-mail: [jeffprad@jeffnet.org](mailto:jeffprad@jeffnet.org)

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

### Jefferson Monthly

e-mail: [ealan@jeffnet.org](mailto:ealan@jeffnet.org)

# CLASSICS & NEWS SERVICE

KSOR 90.1 FM  
ASHLAND

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRC 88.3 FM  
ASHLAND

KLMF 88.5 FM  
KLAMATH FALLS

KOOZ 94.1 FM  
MYRTLE POINT

KNHT 107.3 FM  
RIO DELL/EUREKA

## MONDAY-FRIDAY

5:00am-6:50am

### Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00am

### JPR Morning News

Includes weather for the region. Hosted by Kurt Katzmar.

7:00am-Noon

### First Concert

Classical music, with host Kurt Katzmar. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, the *Calendar of the Arts* at 9:00 am, and *Composer's Datebook* at 10:00 am.

Noon-12:06pm

### NPR News

12:06pm-4:00pm

### Siskiyou Music Hall

Classical Music, hosted by Valerie Ing-Miller and Milt Goldman. Includes *As It Was* at 1:00pm and *Earth & Sky* at 3:30pm.

4:00pm-4:30pm

### All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

5:00pm-7:00pm

### All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

## SATURDAYS

6:00am-8:00am

### Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00am-10:30am

### First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

### ChevronTexaco Metropolitan Opera

2:00pm-3:00pm

### From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00pm-4:00pm

### Siskiyou Music Hall

4:00pm-5:00pm

### All Things Considered

The latest international and national news from NPR.

5:00pm-5:30pm

### Common Ground

5:30pm-7:00pm

### On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-2:00am

### State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

## SUNDAYS

6:00am-9:00am

### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00am-10:00am

### Millennium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00am-11:00am

### St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McLaughlin hosts.

11:00am-2:00pm

### Siskiyou Music Hall

Music from Jefferson Public Radio's classical library.

2:00pm-3:00pm

### Indianapolis On the Air

3:00pm-4:00pm

### CarTalk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor.

4:00pm-5:00pm

### All Things Considered

The latest news from NPR.

5:00pm-7:00pm

### To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.



7:00pm-2:00am

## State Farm Music Hall

Your participating Southern Oregon and Northern California State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

### FEATURED WORKS

\* indicates February birthday

#### First Concert

- Feb 3 M Palestrina\*: Five- and six-part motets  
 Feb 4 T Tveitt: *Folk Songs from Hardanger*, Op. 150  
 Feb 5 W Mortelmans\*: *Morning Mood*  
 Feb 6 T Litolf\*: Trio in D minor, Op. 47  
 Feb 7 F Stenhammar\*: String Quartet No. 6, Op. 35  
 Feb 10 M Guastavino: *Tres cantilenas argentinas*  
 Feb 11 T Melartin: *Marionettes Suite*, Op. 1  
 Feb 12 W Dussek\*: Sonata in F minor  
 Feb 13 T J. Stamitz: Clarinet Concerto in B-flat  
 Feb 14 F Rachmininov: *Paganini Rhapsody*  
 Feb 17 M Phile: *The President's March*  
 Feb 18 T M. Haydn: Flute Concerto in D  
 Feb 19 W Chajes: *Israeli Melodies*  
 Feb 20 T Vivaldi: Concerto for two mandolins  
 Feb 21 F Szell: *Variations on an Original Theme*, Op. 4  
 Feb 24 M Widor\*: Piano Quartet in A minor, Op. 66  
 Feb 25 T van Anrooy: *Piet Hein Rhapsody*  
 Feb 26 W Reicha\*: Wind Quintet in E-flat, Op. 88  
 Feb 27 T Parry\*: *An English Suite*  
 Feb 28 F Paray: Symphony No. 1 in C Major

#### Siskiyou Music Hall

- Feb 3 M Mendelssohn: Octet in E flat, Op. 20  
 Feb 4 T Brahms: Double Concerto  
 Feb 5 W Paderewski: Piano Concerto in Am, Op. 17  
 Feb 6 T von Weber: Quintet in B Flat, Op. 34  
 Feb 7 F Paderewski: Piano Concerto in Am, Op. 17  
 Feb 10 M Glazunov: Symphony No. 2, Op. 16  
 Feb 11 T Schubert: Quintet in C, Op. Post. 163  
 Feb 12 W Dussek\*: Sinfonia in E flat  
 Feb 13 T Godowsky\*: Piano Sonata in E minor  
 Feb 14 F Chen & He: *The Butterfly Lovers*  
 Feb 17 M Viexemps\*: Violin Concerto No. 4, Op. 31  
 Feb 18 T Fuchs\*: Quintet in # Flat, Op. 102  
 Feb 19 W Boccherini\*: Cello Concerto No. 8 in D  
 Feb 20 T Czerny\*: Grand Sonata in A  
 Feb 21 F Schumann: Symphony No. 3 "*Rhenish*"  
 Feb 24 M Mozart: Quintet for Clarinet & Strings, K. 581  
 Feb 25 T Glazunov: Characteristic Suite  
 Feb 26 W Reicha\*: Wind Quintet in Cm, Op. 91 No. 6  
 Feb 27 T Bargiel: Octet in Cm, Op. 15a  
 Feb 28 F Beethoven: Concerto for Violin & Orch in D, Op. 61

### HIGHLIGHTS

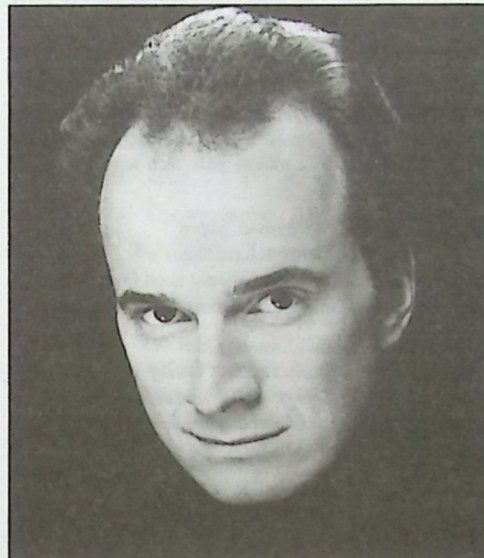
#### The ChevronTexaco Metropolitan Opera

**February 1** - *Die Entführung aus dem Serail* by Mozart  
 Conducted by: James Levine

Cast: Alexandra Deshorties, Jennifer Welch-Babidge, Paul Groves, Barry Banks, Kurt Moll  
 Matthias von Stegmann

**February 8** - *Il Pirata* by Vincenzo Bellini  
 Conducted by: Bruno Campanella  
 Cast: Renée Fleming, Marcello Giordani, Dwayne Croft, Tigran Martirosian

**February, 15** - *Don Giovanni* by Mozart  
 Conducted by: Sylvain Cambreling  
 Cast: Sondra Radvanovsky, Melanie Diener, Anna Netrebko, Rainer Trost, Peter Mattei, Ferruccio Furlanetto, Denis Sedov, Eric Halfvarson  
**February 22** - *Les Troyens* by Hector Berlioz  
 Conducted by: James Levine  
 Cast: Deborah Voigt, Lorraine Hunt Lieberson, Elena Zarembo, Ben Heppner, Dwayne Croft, Robert Lloyd



Dwayne Croft as Chorèbe in *Les Troyens*, on the *ChevronTexaco Metropolitan Opera*, February 22.

#### Saint Paul Sunday

**February 2** - Jean-Yves Thibaudet  
 Erik Satie: Gymnopédie No. 1; Steve Swallow (transc. Jed Distler): Hullo, Bolinas; Duke Ellington (arr. Joel Silberman): Prelude to a Kiss; Erik Satie: Gnossiennes No. 7; Erik Satie: Tendrement; Bill Evans: Waltz for Debby; Erik Satie: Le Pige de Meduse; Erik Satie: Sonatine bureaucratique; Bill Evans (transc. Jim Aitken): Peace piece

**February 9** - Avalon String Quartet  
 Franz Joseph Haydn: Quartet in A Major, Op. 2, No. 1; Maurice Ravel: Quartet in F Major for strings

**February 16** - Los Angeles Guitar Quartet  
 Bill Kanengiser: Mbira, Andrew York: Djembe, Andrew York: (Ask the) Sphinx, Peter Maxwell Davies (arr. Scott Tennant): Farewell to Stromness, Johan Sebastian Bach (arr. Andrew York): Prelude and Fugue (No. 1 from Well-Tempered Clavier and Little Fugue in g minor), Bill Kanengiser: Gongon Carlos Rafael Rivera: Cumbaquin, Scott Tennant and Simon Jeffes: Celtic Fare, Daya's Spin Music for a Found Harmonium, The Cat-Cow Reel

**February 23** - Paul Coletti & Phillip Bush  
 Franz Schubert: Sonata in a minor for Arpeggione, D. 821-I. Allegro moderato; Rebecca Clarke: Morpheus; Rebecca Clarke: Sonata for Viola and Piano; Percy Grainger: The Sussex Mummers' Carol

#### From the Top

**February 1** - We meet a cello duo who met at summer camp and live 2000 miles apart, a violinist from New Jersey who claims violinists have better pitch than pianists, a soprano from northern Minnesota who, as a baby, summoned the cattle with her singing, and a piano-playing comedian who pens her own jokes.

**February 8** - This week *From the Top* is home at the New England Conservatory's Jordan Hall in Boston. We meet several students from the prestigious Walnut Hill School outside Boston, including a cello trio, along with a pianist from San Antonio, a violinist from St. Louis and an oboist from Pennsylvania.

**February 15** - *From the Top* comes to you from the stunning Corning Museum of Glass in Corning, NY. We will meet a fabulous 15 year-old violinist from Pennsylvania performing music by Sarasate based on Bizet's *Carmen*, and we'll also hear the heart-stopping story of how a teenage cellist met the movie star of his dreams. We'll also meet a clarinet/piano duo who are editors of their school newspaper.

**February 22** - On this week's *From the Top*, taped at the Whitaker Center for Science and the Arts in Harrisburg, PA, we will hear from a violinist whose impromptu performance in a shoe store earned her a discount on a new pair of shoes and from an eleven-year-old pianist who has been composing since he was seven. You'll learn how another young musician on today's show wrapped herself up and gave herself as a birthday present to a long lost friend. And adding a touch of rock star power to the show, Roving Reporter Hayley Goldbach scores an interview with Ringo Starr!

## HANDEL WITH CARE

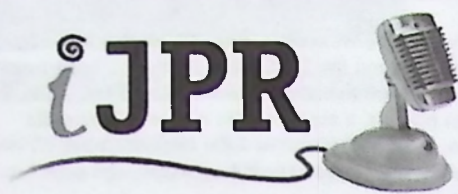
If you're particular about the music you listen to, you should handle your selection of radio stations carefully.

Join us each weekday morning from 7am to noon, and each weekday afternoon from noon to 4pm for a fresh approach to the greatest hits of the last eight centuries.

## CLASSICS & NEWS

KSOR • KSRS • KNYR • KSRG  
 KOOZ • KLMF • KNHT





Via the Internet, iJPR brings you the best of Jefferson Public Radio's Rhythm & News and News & Information services 24 hours a day, using the Windows Media Player. We'll also feature on-demand excerpts from the best of JPR programs, links to great audio sites on the web, and some surprises, too. Visit [www.jeffnet.org](http://www.jeffnet.org) and click on the iJPR icon.

## iJPR Program Schedule

All Times Pacific

### Monday through Friday

5:00am-8:00am	Morning Edition
8:00am-10:00am	The Jefferson Exchange
10:00am-3:00pm	Open Air
3:00pm-4:00pm	Fresh Air with Terry Gross
4:00pm-6:00pm	The Connection
6:00pm-8:00pm	The World Café
8:00pm-10:00pm	Echoes
10:00pm-5:00am	Jazz with Bob Parlocha

### Saturday

6:00am-8:00am	Weekend Edition
8:00am-9:00am	Sound Money
9:00am-10:00am	Studio 360
10:00am-12:00pm	West Coast Live
12:00pm-2:00pm	Whad'Ya Know with Michael Feldman
2:00pm-3:00pm	This American Life
3:00pm-4:00pm	AfroPop Worldwide
4:00pm-5:00pm	The World Beat Show
5:00pm-6:00pm	All Things Considered
6:00pm-8:00pm	American Rhythm
8:00pm-9:00pm	The Grateful Dead Hour
9:00pm-10:00pm	The Retro Lounge
10:00pm-2:00am	The Blues Show
2:00am-6:00am	Jazz with Bob Parlocha

### Sunday

6:00am-8:00am	Weekend Edition
8:00am-10:00am	To the Best of Our Knowledge
10:00am-2:00pm	Jazz Sunday
2:00pm-3:00pm	Rollin' the Blues
3:00pm-4:00pm	Le Show
4:00pm-5:00pm	New Dimensions
5:00pm-6:00pm	All Things Considered
6:00pm-9:00pm	The Folk Show
9:00pm-10:00pm	The Thistle and Shamrock
10:00pm-11:00pm	Music from the Hearts of Space
11:00pm-6:00am	Jazz with Bob Parlocha

# Rhythm & News Service

<b>KSMF 89.1 FM</b> ASHLAND CAVE JCT. 90.9 FM GRANTS PASS 97.7 FM	<b>KSBA 88.5 FM</b> COOS BAY PORT ORFORD 89.3 FM ROSEBURG 91.9 FM	<b>KSKF 90.9 FM</b> KLAMATH FALLS CALLAHAN/ FORT JONES 89.1 FM	<b>KNCA 89.7 FM</b> BURNLEY/REDDING	<b>KNSQ 88.1 FM</b> MT. SHASTA YREKA 89.3 FM
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## MONDAY-FRIDAY

### 5:00am-9:00am Morning Edition

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, hosted by Kurt Katzmar.

### 9:00am-3:00pm Open Air

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Eric Alan and Eric Teel. Includes NPR news updates at a minute past each hour and *As It Was* at 1:57pm.

### 3:00pm-5:30pm All Things Considered

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

### 5:30pm-6:00pm The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Liam Moriarty and the JPR news team.

### 6:00pm-8:00pm The World Café

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

### 8:00pm-10:00pm Echoes

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

### 10:00pm-2:00am Late Night Jazz with Bob Parlocha

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz. (Jazz continues online until 5 a.m. on iJPR only.)

## SATURDAYS

### 6:00am-10:00am Weekend Edition

The latest national and international news from NPR.

### 10:00am-11:00am Living on Earth

Steve Curwood hosts a weekly environmental news and information program which includes interviews and commentary on a broad range of ecological issues.

## NORTHERN CALIFORNIA ONLY:

### 10:30am California Report

A weekly survey of California news, produced by KQED, San Francisco.

### 11:00-Noon Car Talk

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

### Noon-1:00pm E-Town

A weekly hour of diverse music, insightful interviews and compelling information, hosted by Nick and Helen Forster. Includes unusual musical collaborations and the weekly E-chievement Award, given to ordinary people making an extraordinary difference in their own towns.

### 1:00pm-3:00pm West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

### 3:00pm-4:00pm AfroPop Worldwide

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

### 4:00pm-5:00pm The World Beat Show

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music.

### 5:00pm-6:00pm All Things Considered

The latest national and international news from NPR.

### 6:00pm-8:00pm American Rhythm

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

### 8:00pm-9:00pm The Grateful Dead Hour

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

### 9:00pm-10:00pm The Retro Lounge

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

### 10:00pm-2:00am The Blues Show

## SUNDAYS

### 6:00am-9:00am Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."



9:00am-10:00am

### Marian McPartland's Piano Jazz

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm

### Jazz Sunday

Host George Ewart explores the contemporary jazz world and its debt to the past.

2:00pm-3:00pm

### Rollin' the Blues

Rick Larsen presents an hour of contemporary and traditional blues.

3:00pm-4:00pm

### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00pm-5:00pm

### New Dimensions

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00pm-6:00pm

### All Things Considered

The latest national and international news from NPR.

6:00pm-9:00pm

### The Folk Show

Frances Ouyung and Keri Green bring you the best in contemporary folk music.

9:00pm-10:00pm

### The Thistle and Shamrock

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00pm-11:00pm

### Music from the Hearts of Space

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am

### Late Night Jazz with Bob Parlocha

## HIGHLIGHTS

### Marian McPartland's Piano Jazz

#### February 2 • Ray Brown

The late Ray Brown was one of the great bassists. He is of the same caliber as the jazz giants with whom he's worked: Charlie Parker, Dizzy Gillespie, Bud Powell, Ella Fitzgerald, Milt Jackson and Oscar Peterson. Ray was a complete bass player both rhythmically and melodically, with stellar technique that shone through in his solos and in his ensemble work. On this *Piano Jazz*, Brown and McPartland reminisce about Ella Fitzgerald and play "Embraceable You" in her memory.

#### February 9 • Phil Woods

Saxophonist Phil Woods is a true master of bebop. Whether weaving jazz improvisations with the other members of his group or playing feisty crackling licks on cool solos, Woods' playing is always compelling. He built up his amazing technique with Dizzy Gillespie, Quincy Jones, Buddy Rich, and his Quartet, redefining bebop his way. Woods' imaginative and sultry sound blends with his trio and McPartland on "How About You" and "Fine and Dandy."

#### February 16 • Mulgrew Miller

Pianist Mulgrew Miller has become one of the most acclaimed and most recorded jazz players of his generation. His flair for melody, with shadings of gospel, is rooted in the blues of his Mississippi hometown. Miller's fine sense of rhythm and stunning harmonic

excursions find expression in his own tune, "Carousel," and he and McPartland show their pianistic compatibility as they trade ideas on Ellington's "What Am I Here For?"

#### February 23 • Steely Dan

Steely Dan guitarist Walter Becker and singer/pianist Donald Fagen grew up listening to Bill Evans, Charles Mingus, Louis Armstrong, Duke Ellington and Charlie Parker — and all of these influences can be heard in their unique style. Since the late '60s, the duo has been honing their integration of jazz and rock, continuing to move ahead in their musical explorations. Fagen and Becker join up with McPartland to play the Steely Dan hits, "Josie" and "Chain Lightning," as well as Ellington's "Mood Indigo" and the WC Handy tune made famous by Louis Armstrong, "Hesitation Blues."

## New Dimensions

**February 2 • Living Free: Being Authentic** with Alan Clements

**February 9 • Activism with Heart and Soul: A Dialogue** with Alice Walker Part I

**February 16 • TBA**

**February 23 • Consciousness: Bridging Science and Spirit** with Peter Russell

## The Thistle & Shamrock

#### February 2 • Winter Heat

You'll be mopping your brow after dancing to this instrumental music this week, and listening to the passionate singing. Kirsty MacColl, Salsa Celtica, Kila, and Natalie MacMaster offer the perfect insulation against the winter chill.

#### February 9 • Mairi MacInnes

Meet an award-winning Gaelic singer from the Outer Hebrides who has traveled throughout North America and Europe with her blend of traditional and contemporary Gaelic song. Mairi MacInnes is our guest this week, featuring music from her albums *This Feeling Inside*, *Orosay*, and *Tickettyboo*, a selection of Gaelic songs for children.

#### February 16 • Songs of Life and Love

Gaelic was the earliest language in Europe in which nature was celebrated, and this tradition produced great nature poets in Ireland and Scotland. We move beyond the traditional notion of romantic love this week to hear of a love of the natural world. Dougie MacLean, Altan, and Jim Malcolm, and Clannad all contribute.

#### February 23 • Songs of the Jacobite Risings

Hear songs this week old and new reflecting on one of the most unsettled periods in British history. It was the half-century of great political unrest known as the Jacobite Risings, when those loyal to the deposed Stuart royalty fought to restore their monarchs to the throne. Often romanticized as a struggle between the Scots and the English, in reality this played out mostly as a Scottish civil war, with the Jacobite hopes eventually shattered at the Battle of Culloden in 1746. Travel through history with Rod Paterson, Ewan MacColl, Brian McNeill, and The Whistlebinkies.

A "Heart Healthy" recipe  
from

## Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

## CRANBERRY-PECAN PIE

(Makes 10 slices)

### Crust:

1 cup all-purpose flour  
2 tbsp sugar  
½ tsp baking powder  
¼ tsp salt  
¼ cup skim milk  
1 tbsp soft margarine  
canola cooking spray

### Filling:

1 large egg  
4 large egg whites  
1 cup light-colored corn syrup  
⅔ cup packed dark brown sugar  
¼ tsp salt  
¾ cup chopped cranberries  
1 cup pecan halves  
1 tsp vanilla extract

### Crust:

In large bowl, combine flour, sugar, baking powder and salt. Add milk and soft margarine; toss with fork until moist. On heavy duty plastic wrap, press mixture into 4" circle; cover with additional plastic wrap. Roll dough, still covered, into an 11" circle. Freeze 10 minutes. Coat 9" pie plate with cooking spray, remove one sheet of plastic wrap from dough; fit in pie plate. Remove top sheet of plastic wrap, and fold edges under.

### Filling:

Preheat oven at 350 degrees. In mixer, at medium speed, blend together egg, egg whites, corn syrup, brown sugar and salt. Stir in cranberries, pecans and vanilla. Pour in prepared crust, and bake for 20 minutes; cover with foil, and bake for additional 20 minutes or until knife inserted 1" from edge comes out clean. Cool on wire rack, and enjoy!



# News & Information Service

**KSKJ AM 1230**  
TALENT

**KAGI AM 930**  
GRANTS PASS

**KTBR AM 950**  
ROSEBURG

**KRVM AM 1280**  
EUGENE

**KSYC AM 1490**  
YREKA

**KMJC AM 620**  
MT. SHASTA

**KPMO AM 1300**  
MENDOCINO

## MONDAY-FRIDAY

5:00am-7:00am

### BBC World Service

News and features from the British Broadcasting Service.

7:00am-8:00am

### The Diane Rehm Show

Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00am-10:00am

### The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00a.m.

### Here & Now

A fast-paced program that covers up-to-the-minute news plus regular features on technology, food, business, music and more. Hosted by veteran broadcaster Robin Young.

11:00am-1:00pm

### Talk of the Nation

NPR's daily nationwide call-in program, hosted by Neal Conan with Ira Flatow sitting in on Science Fridays.

1:00pm-2:00pm

### To The Point

A fast-paced, news-based program that focuses on the hot-button national issues of the day. Hosted by award-winning journalist Warren Olney.

2:00pm-3:00pm

### The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

### Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

## KRVM EUGENE ONLY:

3:00pm-4:00pm

### The Tavis Smiley Show

A daily, one-hour magazine hosted by accomplished author and broadcaster Tavis Smiley; a bold, new voice with a fresh perspective.

4:00pm-6:00pm

### The Connection

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Hosted by Dick Gordon.

6:00pm-7:00pm

### Fresh Air with Terry Gross

Repeat of 3pm broadcast.

## KRVM EUGENE ONLY:

6:00pm-7:00pm

### The Tavis Smiley Show

Repeat of 3pm broadcast.

7:00pm-8:00pm

### As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00pm-10:00pm

### The Jefferson Exchange

Repeat of 8am broadcast.

10:00pm-11:00pm

### BBC World Service

## SATURDAYS

5:00am-8:00am

### BBC World Service

8:00am-9:00am

### Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

### Studio 360

Hosted by novelist and journalist Kurt Andersen, Studio 360 explores art's creative influence and transformative power in everyday life through richly textured stories and insightful conversation about everything from opera to comic books.

10:00am-12:00pm

### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

### Whad'Ya Know with Michael Feldman

*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

### This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.

3:00pm-5:00pm

### A Prairie Home Companion with Garrison Keillor

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-6:00pm

### Rewind

A not-so-serious look back at the news of the week. A mix of lively chat, sketch comedy and interviews, hosted by radio's newest comedic talent, Bill Radke.

6:00pm-7:00pm

### Fresh Air Weekend

7:00pm-8:00pm

### Tech Nation

8:00pm-9:00pm

### New Dimensions

9:00pm-11:00pm

### BBC World Service

## SUNDAYS

5:00am-8:00am

### BBC World Service

8:00am-10:00am

### To the Best of Our Knowledge

Interviews and features about contemporary political, economic and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00am

### Studio 360

11:00am-12:00pm

### Sound Money

Repeat of Saturday's broadcast.

12:00pm-2:00pm

### A Prairie Home Companion

Repeat of Saturday's broadcast.

2:00pm-3:00pm

### This American Life

Repeat of Saturday's broadcast.

3:00pm-4:00pm

### Rewind

Repeat of Saturday's broadcast.

## KRVM EUGENE ONLY:

3:00pm-4:00pm

### Le Show

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.



4:00pm-5:00pm

### Zorba Paster on Your Health

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-6:00pm

### Healing Arts

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

### What's On Your Mind

A program which explores the human mind, hosted by Dr. Linda Austin.

7:00pm-8:00pm

### The Parent's Journal

Parenting today is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

8:00pm-9:00pm

### People's Pharmacy

9:00pm-11:00pm

### BBC World Service

Keep informed!

# Jefferson Daily

Listen to the Jefferson Daily

*Regional news*

*Commentaries*

*In-depth interviews*

*Feature stories*

With News Director Liam Moriarty  
and the Jefferson Daily news team

4:30pm Monday-Friday

## CLASSICS & NEWS

5:30pm Monday-Friday

## Rhythm & News

## Program Producer Directory

### NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW  
Washington DC 20001

Audience Services:  
(202) 513-3232

Tapes and Transcripts:

Toll-free Number:

877-NPR TEXT

(877-677-8398)

<http://www.npr.org/>

### ALL THINGS CONSIDERED

1-877-677-8398

[atc@npr.org](mailto:atc@npr.org)

[www.npr.org/programs/atc/](http://www.npr.org/programs/atc/)

### CAR TALK

1-888-CAR-TALK

<http://cartalk.cars.com/>

### DIANE REHM SHOW

Call-in line: 1-800-433-8850

[drehm@wamu.org](mailto:drehm@wamu.org)

<http://www.wamu.org/rehm.html>

### FRESH AIR

Tapes, transcripts 1-877-213-7374

[freshair@whyy.org](mailto:freshair@whyy.org)

<http://whyy.org/freshair/>

### LIVING ON EARTH

1-800-218-9988

[loe@npr.org](mailto:loe@npr.org)

<http://www.loe.org/>

### MARIAN McPARTLAND'S

PIANO JAZZ

(803) 737-3412

[pj@scetv.org](mailto:pj@scetv.org)

<http://www.scern.org/pj/>

### MORNING EDITION

Listener line: (202) 842-5044

[morning@npr.org](mailto:morning@npr.org)

<http://www.npr.org/programs/morning/>

### PUBLIC INTEREST

1-202-885-1200

[pi@wamu.org](mailto:pi@wamu.org)

<http://www.wamu.org/pi/>

### REWIND

<http://rewind.kuow.org/>

[rewind@u.washington.edu](mailto:rewind@u.washington.edu)

206.685.7963

### TALK OF THE NATION

[totn@npr.org](mailto:totn@npr.org)

[www.npr.org/programs/totn/](http://www.npr.org/programs/totn/)

### TALK OF THE NATION

SCIENCE FRIDAY

[scifri@npr.org](mailto:scifri@npr.org)

[www.npr.org/programs/scifri/](http://www.npr.org/programs/scifri/)

### THISTLE & SHAMROCK

[www.npr.org/programs/thistle/](http://www.npr.org/programs/thistle/)

### WEEKEND EDITION SATURDAY

[wesat@npr.org](mailto:wesat@npr.org)

[www.npr.org/programs/wesat/](http://www.npr.org/programs/wesat/)

### WEEKEND EDITION SUNDAY

[wesun@npr.org](mailto:wesun@npr.org)

[puzzle@npr.org](mailto:puzzle@npr.org)

[www.npr.org/programs/wesun/](http://www.npr.org/programs/wesun/)

### WORLD RADIO NETWORK

Wyvil Court, 10 Wyvil Road

London, UK SW8 2TG

(617) 436-9024 • [mail@wrn.org](mailto:mail@wrn.org)

[www.wrn.org/WRNfromNPR.html](http://www.wrn.org/WRNfromNPR.html)

### PUBLIC RADIO INTERNATIONAL

100 North Sixth St., Suite 900A,  
Minneapolis MN 55403

(612) 338-5000

<http://www.pri.org/>

### A PRAIRIE HOME COMPANION

[phc@mpr.org](mailto:phc@mpr.org)

<http://phc.mpr.org/>

### AFROPOP WORLDWIDE

[afropop@aol.com](mailto:afropop@aol.com)

<http://www.afropop.org/>

### AS IT HAPPENS

<http://www.radio.cbc.ca/programs/asithappens/aih.html>

### BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

### THE CONNECTION

Tapes 1-800-909-9287

[connection@wbur.bu.edu](mailto:connection@wbur.bu.edu)

[www.wbur.org/con\\_00.html](http://www.wbur.org/con_00.html)

### FROM THE TOP

[fttradio@aol.com](mailto:fttradio@aol.com)

<http://www.fromthetop.net/>

### ECHOES

(215) 458-1110

[echoes@echoes.org](mailto:echoes@echoes.org)

<http://www.echoes.org/>

Orders: 1-800-321-ECHO

[echodisc.com](http://echodisc.com)

### HUMANKIND

<http://www.humanmedia.org/>

[dfreudberg@humanmedia.org](mailto:dfreudberg@humanmedia.org)

617-489-5130

### LATE NIGHT JAZZ with Bob

Parlocha

1-773-279-2000

<http://www.wfmt.com>

### ST. PAUL SUNDAY

<http://sunday.mpr.org/>

### SOUND MONEY

[money@mpr.org](mailto:money@mpr.org)

<http://money.mpr.org/>

### STUDIO 360

[www.wnyc.org/new/Studio360/](http://www.wnyc.org/new/Studio360/)

[studio360letters@hotmail.com](mailto:studio360letters@hotmail.com)

### THE WORLD

[webmaster@world.wgbh.org](mailto:webmaster@world.wgbh.org)

<http://www.theworld.org/>

### THIS AMERICAN LIFE

312-832-3380

[radio@well.com](mailto:radio@well.com)

[www.kcrw.org/c/tamlife/index.html](http://www.kcrw.org/c/tamlife/index.html)

### TO THE BEST OF OUR

KNOWLEDGE

Orders 1-800-747-7444

[fleming@vilas.uwex.edu](mailto:fleming@vilas.uwex.edu)

<http://www.wpr.org/book/>

### TO THE POINT

[www.moretothepoint.com](http://www.moretothepoint.com)

### WHAD'YA KNOW?

1-800-942-5669

[whadyaknow@vilas.uwex.edu](mailto:whadyaknow@vilas.uwex.edu)

<http://www.notmuch.com/>

### WORLD CAFE

WXPN (215) 898-6677

[http://www.xpn.org/sections/world\\_cafe.html](http://www.xpn.org/sections/world_cafe.html)

### WRITER'S ALMANAC

<http://almanac.mpr.org/>

### ZORBA PASTER ON YOUR

HEALTH

1-800-462-7413

<http://www.wpr.org/zorba/>

[zorba.html](http://zorba.html)

## INDEPENDENT PRODUCERS

### EARTH & SKY

P.O. Box 2203, Austin, TX 78768

(512) 477-4441 •

[people@earthsky.com](mailto:people@earthsky.com)

<http://www.earthsky.com>

### GRATEFUL DEAD HOUR

Truth & Fun, Inc.

484 Lake Park Ave., #102

Oakland, CA 94610

[tnf@well.com](mailto:tnf@well.com)

<http://www.trufun.com/>

[gdhour.html](http://gdhour.html)

### MUSIC FROM THE

HEARTS OF SPACE

PO Box 31321,

San Francisco CA 94131

(415) 242-8888 • [info@hos.com](mailto:info@hos.com)

<http://www.hos.com/>

### MILLENNIUM OF MUSIC

WETA-FM

PO Box 2626,

Washington DC 20006

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# Art

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## ROGUE VALLEY

### Theater

◆ The Oregon Shakespeare Festival opens its 2003 season with previews (40% discount) of four plays: William Shakespeare's *Romeo and Juliet*, Feb. 21, 25; the world premiere of *Daughters of the Revolution*, Feb. 22, 26, and *Mothers Against*, Feb. 27, 28, a new two-play cycle by David Edgar; and *Present Laughter* by Noel Coward, Feb. 23, 27. *Daughters* is a roller-coaster journey through the activism of the '60s and the pragmatism of the present. *Mothers Against* is an intimate family drama about the choice between values and victory. *Present Laughter* is a sophisticated comedy about the colorful personalities of the theatrical world. Season formally opens with *Romeo and Juliet*, Feb. 28th, gala party after. All shows at 8pm. Theater tours begin Feb. 28, 10-11:45, Tues-Sun. (541) 482-4331

◆ The Oregon Cabaret Theatre presents the West Coast premiere of *The Last Five Years*. A fresh look at contemporary relationships through a musical that tells the story of a five-year relationship. Previews Feb. 5th & 6th, performances Thurs-Mon., 8pm and Sun brunch matinee, 1pm at 1st & Hargadine, Ashland. \$18-24. (541) 488-2902

◆ The Center Square Theatre presents A.A. Milne's *Winnie the Pooh*, Feb. 20-Mar. 2. This clever adaptation of the adventures of the famous Pooh Bear and his pals from the Hundred Acre Wood will delight children of all ages. Southern Oregon University, Ashland. (541) 552-6348

◆ The Center Stage Theater presents *The House of Blue Leaves*, an award-winning comical farce by acclaimed American playwright John Guare. Feb. 27-Mar. 9. An aging, wannabe songwriter longs to leave his insane wife and elope to Hollywood with his social-climbing mistress. But his dreams are about to be put on a collision course with reality. Best American Play in '71. Southern Oregon University, Ashland. (541) 552-6348

### Music

◆ Craterian Performances offers a full month of music. On Feb. 1st, The Rogue Valley Symphony and pianist Kristina Foltz perform Weber's *Overture to Oberon*, Mozart's Piano Concerto #23, Ravel's *Mother Goose Suite*, and Mussorgsky/Ravel's *Pictures at an Exhibition*. On Feb. 2nd, Michael Martin Murphey performs

award-winning cowboy music, conjuring up the nomadic, rough-and-tumble life of the American West. 7pm, \$19-25 adult/ \$13-19 youth. On Feb. 6th, *George M!*, 8pm. The fast-moving, musical story of actor, singer, composer, playwright George M. Cohan. Cohan's compositions include "Give My Regards to Broadway," "Yankee Doodle Dandy," and "Over There." \$36-54. On Feb. 25th, The Boys Choir of Harlem, 8pm. The acclaimed vocal group combines African-American spirituals, gospel, jazz, pop and hip-hop to produce a robust, soaring sound. \$32-38 adult/\$22-28. The Craterian Ginger Rogers Theater is at 23 S. Central Ave., Medford. (541) 779-3000 and [www.craterian.org](http://www.craterian.org)

◆ The Oregon Cabaret Theatre presents the

west coast premiere of *The Last Five Years*, Feb.7-March 10, 8pm, Sunday brunch at 1pm. The musical uses insight, joy and sorrow to tell the story of a five-year relationship in song from beginning to marital break-up. Previews Feb. 5th & 6th. \$18/20, previews \$15. At the Oregon Cabaret Theatre, corner of 1st and Hargadine, Ashland. (541) 488-2902

◆ St. Clair Productions presents RebbeSoul on Feb. 15, at Havurah Shir Hadash, Ashland, and Mary McCaslin on Feb. 22nd, at the Unitarian Center, Ashland. Both shows at 8pm. RebbeSoul blends rock sensibilities, world-fusion stylings and traditional Hebrew melodies to create a unique sound. Mary McCaslin is a link between traditional folksingers and today's "new folk" singer-songwriters. Her music ranges from ballads of the old West to her own songs of today's West. \$15/17, 8 for children. Tickets available at the Music Coop. (541) 535-3562 and [www.stclairerevents.com](http://www.stclairerevents.com)

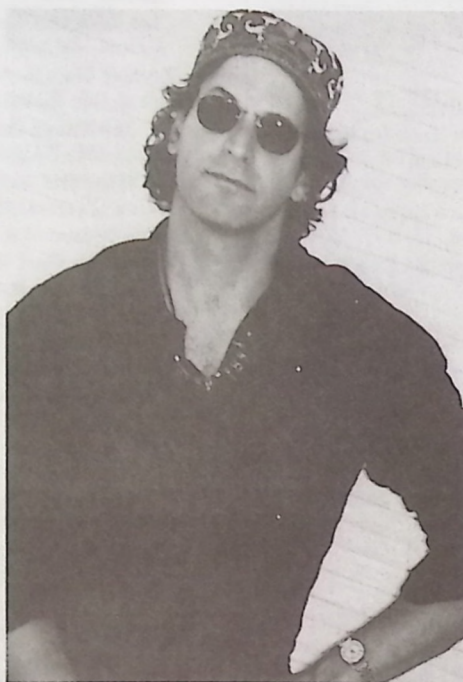
◆ Chamber Music Concerts presents the Adaskin String Trio performing Mozart's *Divertimento* for String Trio in E-flat major, Martinu's String Trio, and Beethoven's String Trio in G major. On Feb. 7th, 8pm, \$24-26 advance/\$10 door rush (if available). Southern Oregon University Recital Hall, Ashland. (541) 552-6154 and [www.sou.edu/cmc](http://www.sou.edu/cmc).

### Exhibits

◆ The Schneider Museum of Art presents *International Graphics Published at the Ernest de Soto Workshop*. This exhibition of master printer de Soto, who printed the work of pre-eminent Mexican artists and others, from the late '60s through the early '90s. Through Feb. 22nd, at Southern Oregon University, Ashland. \$2 donation. (541) 552-6245

◆ Studio 369 is showing *Farm Machinery*, the collage/painting series of Harriet Rex Smith. The collages represent a departure for Ms. Smith, who is better known for her landscapes. This exhibition incorporates images of old agricultural machinery parts set against a pastoral background. "For two years I've been intrigued and pleased by these old labor-saving devices," Ms. Smith says. "They are rusting relics of a not-so-distant past." Feb. 7-March 9, at Studio 369 located in the Jewelry Studio, 369 E. Main St, Ashland. Artist's reception on Feb. 7, 5-8pm. (541) 488-1761

◆ Scarlet Palette Art Gallery, in conjunction with the Jacksonville Art Amble, will be celebrating Chinese New Year with *The Year of the*



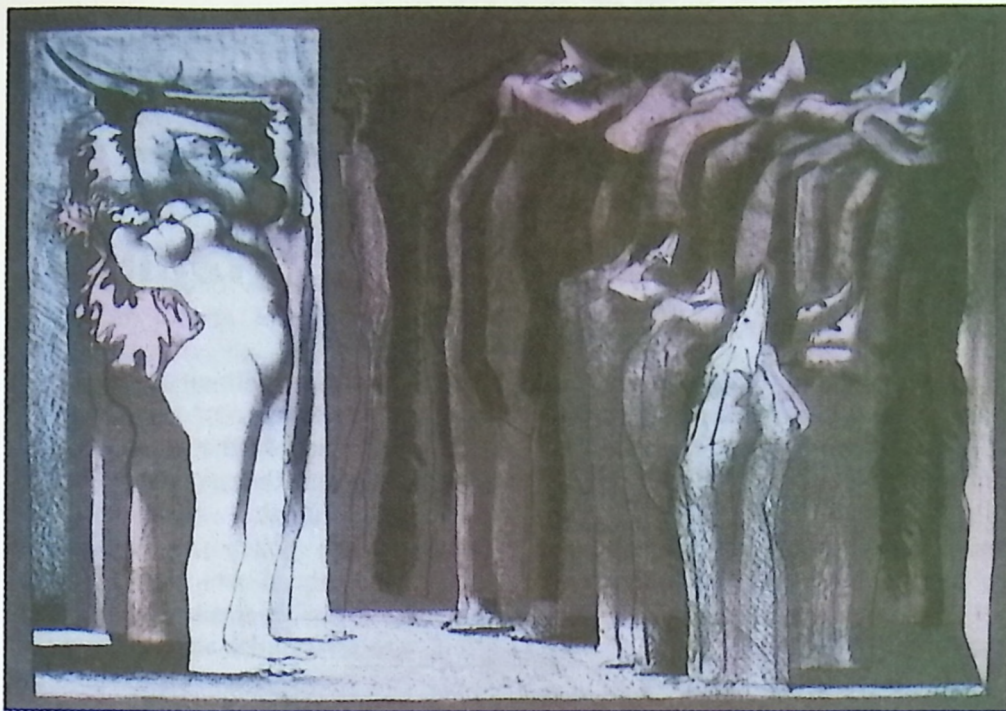
RebbeSoul blends rock sensibilities, world fusion stylings and Hebrew melodies at Ashland's Unitarian Center on February 15.

Send announcements of arts-related events to: ArtsScene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520 or to [paulchristensen@earthlink.net](mailto:paulchristensen@earthlink.net)

January 15 is the deadline for the March issue.

For more information about arts events, listen to JPR's Calendar of the Arts





The Schneider Museum of Art in Ashland presents work printed by Mexican master printer Ernest de Soto, including this print by Pla Narbona, through February 22.

**Ram.** Sunday, Feb. 9th–March 2, in the historic Orth Building, 150 South Oregon Street in Jacksonville. (541) 899-1138

◆ The Wiseman Gallery presents *Journalizing Series*, in which the artist developed colorful poignant visual statements from her written words, using silk screen on muslin. Through Feb. 15th, at 3345 Redwood Hwy, Grants Pass. (541) 956-7339

#### Other

◆ *The Body Tells the Truth – An Evening of Healing, Humor and Heart with Ilana Rubinfeld*, on Feb. 26, 7-9:30 pm. Ilana Rubinfeld is a pioneer in integrating bodywork, intuition and psychotherapy. This workshop introduces the Rubinfeld Synergy Method, which employs talk, movement, awareness, imagination, humor, and compassionate touch to free the body from pain and the mind from suffering. Introduction by Jean Houston. At the Ashland Hills Inn, Ashland. \$10 donation in advance at Soundpeace & Paddington Station or at the door.

### KLAMATH FALLS

#### Theater

◆ *Wild Oats* performed by the Linkville Players. A tongue-in-cheek send-up of the shoot-em-up Old West on Feb 1st. \$10/8. 201 Main Street, Klamath Falls (541) 882-2586

#### Music

◆ The Ross Ragland Theater presents Michael Martin Murphey. This singing cowboy salutes the Old West with warm-hearted favorites and story-telling. Tues., Feb. 4th, 7:30pm, \$17-27. Then, also at the Ross Ragland, the Southern Oregon University Faculty Brass Quintet

appears on Friday, February 7th at 7:30pm, performing in a wide variety of styles, from Bach to Gabrieli to Scott Joplin rags, as well as jazz and popular arrangements. \$10/\$5 Students/Seniors. 218 N. 7th Street, Klamath Falls. (541) 884-5483

◆ The Boarding House Inn presents *Night of the Big Red* on Feb. 1st and a tribute to Tony Bennett on Feb. 14th-16th. At the Boarding House Inn in Klamath Falls. \$17/27 (541) 883-8584

◆ The Klamath Community Concert Association presents the Laurel Trio on Feb.

13th and Alborada on Feb. 26th. The Laurel Trio includes a violinist, cellist and a pianist, who have performed from coast to coast and internationally. Alborada combines traditional and modern Andean music in a performance that includes 30 different instruments. This ensemble of five members of the Batista family have entertained audiences around the world. Both shows are at the Ross Ragland Theater, Klamath Falls. \$24. (541) 883-8325

#### Exhibits

◆ *The 25th Annual Sagebrush Rendezvous Art Show and Wine Tasting Party*. Proceeds support the American Cancer Society, Hospice, Special Ed for Stearns, Altamont School and Special Olympics. Feb. 1st, 8-8pm, and Feb 2nd 8-6pm at the Running Ranch Resort on Hwy 140, Klamath Falls. \$10. (541) 883-8584

### UMPQUA VALLEY

#### Music

◆ *Jazz in Jacoby: Vocal Jazz Festival*, Feb. 13. Umpqua Community College, Roseburg. (541) 440-4691.

◆ Eugene Symphony, Feb. 28th, 7:30pm. Jacoby Auditorium, Umpqua Community College, Roseburg. (541) 672-4320

#### Exhibits

◆ *Palate to Palette, Dinner & Art Auction*, Feb. 22nd, 6pm. Umpqua Arts Center. Roseburg. (541) 672-2532

◆ Glass Exhibit, Gallery Opening Gala, Feb. 28th, 5-7:30pm. Umpqua Valley Arts Center, Roseburg. (541) 672-2532

◆ *March into Spring*, a craft show, Feb. 28-March 2. Community Building, Douglas County Fairgrounds, Roseburg. (541) 784-9041

CONTINUED ON PAGE 31

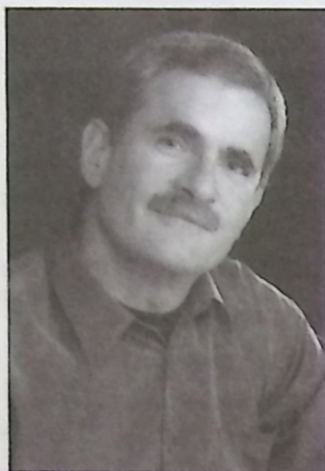


Chamber Music Concerts presents the Adaskin String Trio on February 7 at SOU in Ashland.



# The Jefferson Exchange

with Jeff Golden



A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on JPR's News & Information Service, AM1230 in Jackson County, AM930 in Josephine County, AM950 in Douglas County, AM1280 in Lane County, AM1490 in Yreka, AM620 in Mt. Shasta, and AM1300 in Mendocino. For the guest schedule see our web site at [www.jeffnet.org/exchange](http://www.jeffnet.org/exchange).

[www.jeffnet.org/exchange](http://www.jeffnet.org/exchange)



## RECORDINGS

Kurt Katzmar

### The Programming Pyramid

I'm often asked...well, somebody asked me once...why the classical featured works published each month in the *Jefferson Monthly* don't contain more Bach, Beethoven and Brahms, more Mozart and Chopin? "Why are you featuring Ewazen and Lekeu? Who are Blockx and Rósa anyway, and why should we care?"

The short answer is that these composers with the unfamiliar, spell-checker-challenged names wrote some original, colorful music that plays well on the radio. They simply didn't write as much

music, nor music as consistently great as the composers whose names you know, even if you're not a classical music aficionado.

But the long answer is somewhat more involved. Jefferson Public Radio has for many years broadcast two live classical music programs on weekdays: *First Concert* from 7:00 to noon, Monday through Friday, and *Siskiyou Music Hall* from noon until 4:00 pm. That's nine full hours of locally programmed classical music every weekday. The music for those nine hours is chosen the same way the US Department of Agriculture thinks Americans ought to choose the foods for our diet, according to a scheme they call the Food Guide Pyramid.

Now, please ignore the fact that the Food Guide Pyramid has been recently charged with exacerbating obesity and diabetes in the populace, and think of it only as a model for making choices from any pool of resources, such as a classical music library. The foundation of the pyramid—the bread, cereal, rice, and pasta group, six to eleven servings daily—is built with the Three B's and Mozart. Every day you'll hear Bach, Beethoven, Mozart, Haydn, Chopin and perhaps the most nourishing of all for radio play, Dvorák. We would starve,

musically speaking, without the sounds of these all-time all-stars.

The next tier of the pyramid, a bit smaller but nonetheless nutritious—the fruit and vegetable group—are the Rachmaninovs, the Handels, the Tchaikovskys, the Liszts and Debussys. Every day, a slightly smaller, but still substantial and tasty portion of these composers are served up.

At the very top of the pyramid—the fats, oils, and sweets group, to be used sparingly, according to the USDA—we have choral and vocal works, opera excerpts, medieval and Renaissance music, and late 20th Century pieces that may stretch the ear a bit. Too many of these and you'll get a stomach ache, but they are necessary for festive occasions, and the kind of piquancy that keeps us awake and interested.

The composers published in JPR's Featured Works lists every month are found in the tier right below the fats and sweets, and above the fruits and vegetables: It's the protein group—your meat, poultry, dairy and eggs. The music found here helps us do our body-building as classical music listeners, helps us to benchmark Rachmaninov's 3rd, Beethoven's 5th, or Tchaikovsky's 1st by featuring what the other guys did.

If you look at this month's *First Concert* Featured Works, you'll find music of composers who were far better known as major symphony orchestra conductors—George Szell, Paul Paray, Peter van Anrooy—but whose few compositions flame with the same passion and lyricism as did the ensembles they led. You'll find pieces by composers who are better known for works for other instruments, such as the Quartet for Piano and Strings by well-known organist Charles-Marie Widor. You'll find delightful pieces by relatives of the

“  
THE MUSIC FOUND HERE  
HELPS US DO OUR BODY-  
BUILDING.”



stars, such as Joseph Haydn's little brother Michael, Felix's elder sister Fanny Mendelssohn, Carl Stamitz's dad Johann, and Papa Leopold Mozart (the Bach Boys are in a more foundational tier), proving that the big names didn't grow up in a musical vacuum.

But it's the non-Central European composers that build strong bodies twelve ways. This month, look for Argentina's Carlos Guastavino (Dorian's Latin American Masters series), Israel's Julius Chajes (Crystal 508), Norway's Geirr Tveitt (EMI Classics 5 56542), and Finland's Erkki Melartin (Yleisradio 6). All are early-to mid-20th Century composers who wrote vivid, tuneful music highly deserving of our attention. The nutrition gurus tell us we need more protein and less carbohydrate, so go ahead and order everything on the Featured Works menu! ■

Kurt Katzmar hosts *First Concert* on the Classics & News Service of Jefferson Public Radio, each weekday morning from 7 a.m. to noon.



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Monday-Friday at 2pm on  
**News & Information Service**

The World is funded in part by Merck, Lucent Technologies, and the Corporation for Public Broadcasting

# ARTSCENE From p. 29

## OREGON & REDWOOD COAST

### Music

◆ The Brookings 2003 Friends of Music concert series presents the Trio Veoronezh. Though classically trained, the Trio started playing traditional Russian folk instruments in the streets, subways, and small clubs of European cities. They were the sleeper hit of the Oregon Bach Festival and have since performed their diverse repertoire of Bach, Vivaldi, Russian folk songs, gypsy dance music and pop songs by Gershwin on *A Prairie Home Companion* and major college campuses. Feb. 1st, 7pm, at the Calvary Assembly of God Church, Brookings. \$12 adults/2 students. (541) 469-4243

◆ Oregon Coast Music Association & Southwestern Oregon Community College present a Kinder Konzert Program, *Brass Instruments from Conch Shell to Flugelhorn*, Feb 1st, 11 am. Professor Larry Wells of the Music Department of Southwestern Oregon Community College traces the history of his trumpet back to prehistoric times when a simple conch shell was used for ceremonies and entertainment. Prof. Wells will describe the development of horns with valves and without valves, and will have many examples of old instruments to show and demonstrate. Free. Pony Village Mall, Center Stage, Coos Bay.

◆ Magical Moonshine Theatre presents *The Puppet Man* and *Shipwrecked: The Adventures of Miss Robin Crusoe*, Feb. 21, 7:30pm. Founded in '79, this theatre troupe features hand-crafted puppets, masks and music for family audiences. \$15/8. Crescent Elk Auditorium, 994 G St., Crescent City. (707) 464-1336.

◆ The Eureka Symphony performs Schubert's *Overture to Rosamunde*, Khachaturian's *Masquerade*, and Bruckner's Fourth Symphony. Feb. 7th-8th, 8pm at the Congregational Church, Eureka. \$10/5 students. (707) 444-2889

### Exhibits

◆ Humboldt Arts Council Juried Membership Exhibition, and Morris Graves: *Works from the Vellunitini Collection*, an intimate look at Graves' use of bird imagery from 1941-54. Through Feb. 2 636 F Street, Eureka. (707) 442-0278. ■



Folk singer Mary McCaslin appears in Ashland on February 22.

## West Coast Live

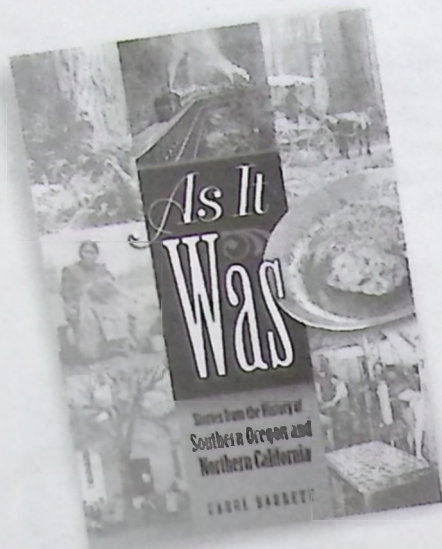


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## AS IT WAS

Carol Barrett

### Hannah Pottery

Josiah Hannah brought his family to the Shady Cove area of Oregon in 1862 and bought a homestead on the banks of the Rogue River. Josiah was a trained potter. Luckily, he found a suitable high firing clay nearby, one of the few spots in southern Oregon where such clay exists. He and his son, Joseph, located a salt spring that provided the salt need for glazing his pottery.

Preparing the clay for use required a combination of mixing, softening and conditioning the clay, which was done in a pit on their farm. The men built storage space, drying sheds, work area and a kiln. Hannah had brought his kick wheel with him and he, his son and his in-laws began to make pots similar to those they had made back in Missouri. As the vessels dried they were stacked in the kiln. When full, the kiln door was bricked shut.

Firing pottery took thirty-six hours of stoking the fire box to bring the kiln temperature up to 2200°. As it approached the top temperature, salt was added, which vaporized and deposited on the surface, combining with the clay and forming a low glossy, rich brown glaze and waterproofing the vessels. The kiln had to cool gradually for three days before it could be opened and the results seen.

The pots that the Hannah factory made were all utilitarian: storage pots, jugs, crocks, churns, bowls and even water pipe. Before refrigeration there was a great need for storage that would keep food dry and free from rodents.

About 1900, mass-produced products were brought in by train and were less expensive than Hannahware. The new pots also attracted buyers because of ornamentation. When refrigeration arrived it put an end to the need for Hannah pottery. Now the pots are collector's items found throughout the Rogue Valley.

Source: Hannah, *Pioneer Potters on the Rogue*, So. Oregon Historical Society

### La Grange Mine

The life of Fred Beaudry is a rags to riches story. Beaudry came from eastern Canada and made money mining gold and silver in Colorado before coming to Trinity County California in the 1890s. He had started as a blacksmith and often accepted an interest in a mine in exchange for his work. Enough of these mines worked out to make him a very rich man.

When Beaudry came to California he developed the La Grange Mine, west of Weaverville. It became a massive project, one of the largest in the world. The story is told that when Beaudry started out he went to the local storekeeper to see if he had any picks and shovels. When asked how many he wanted, Beaudry said, "Five hundred each." He always thought big. When the La Grange mine was sold, it brought three million dollars.

Source: *Along Our History's Trail*, Hayden



CHARLES AND META SCHLICHT ARE  
EXAMPLES OF THE PIONEER IDEAL OF  
PERSEVERANCE IN THE FACE OF  
PERSONAL TRAGEDY.

### Shasta Soda Springs

Upper Shasta Soda Springs is not just one spring but a series of springs. They are located just north of Dunsmuir.

The springs were known and used by the Indians and also the early fur trappers. Gold miners made use of the springs but they weren't developed commercially until Ross McCloud built a two story tavern of logs there. It was used as a stopping-off place.

In 1887 the Oregon and California Railroad came through the area, opening it up to travelers. McCloud took advantage of the traffic and developed the springs into a resort spa.



The springs, also known as Upper Soda Springs, were used until the mid 1920s.

Source: *Siskiyou Pioneer*, 1982

## Schlicht Grist Mill

Charles Schlicht and his wife, Meta, are examples of the pioneer ideal of perseverance in the face of personal tragedy.

Charles was the first to come from Germany in 1847, and in 1853 he built the first flour mill on the Shasta River. He sent to Germany for a wife and Meta joined him. In 1860, their first child, Mary, was born. Two years later a son was added but he developed pneumonia and died at age seven. The next two sons were three and five when they lit a match in the barn and died in the fire. Another daughter was born. She and her sister survived and grew up to marry another family's brothers.

Meanwhile, Charles and a man named Smith went to Fall River Mills and built a flour mill. After less than three years operation it was destroyed by fire.

Contenting himself with the Shasta River Mill, Schlicht ran it until 1890. Friendly Indians came from miles around, bringing their grain and camping nearby. While the grain was being ground, they caught salmon and smoked them.

Charles lived to be 83 years old and Meta to be 71—both hard working, dedicated people.

Source: *Siskiyou Pioneer*, 1985



Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.



# LITTLE VICTORIES

*Mari Gayatri Stein*



This art is reprinted with permission from the author. Mari's most recent book of whimsical but wise art and text is *Unleashing Your Inner Dog: Your Best Friend's Guide to Life* (New World Library). Her art has previously appeared in over 30 books, and she has taught yoga and meditation for many years.

## THE TALK OF THE NATION

SM

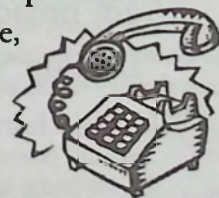


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## THEATER

Molly Tinsley

### Three Wishes

It's called "off-Bardway," but the label doesn't begin to express the diverse visions and voices that thrive in the monumental shadow of the Oregon Shakespeare Festival. It took a week-long theatre spree around Christmas for me truly to appreciate this abundance.

On the lam from holiday guilt, I first ducked into a converted warehouse in Ashland where ArtAttack Theatre Ensemble, the precocious brainchild of Justin Lockwood and Nicole Isaacson-Hill, was presenting the American premiere of *Three Wishes*, by Londoner Ben Moor, a play they discovered during a trip to the Edinburgh Fringe Festival. Simply but evocatively staged, this bittersweet, gen-X romantic comedy portrayed the ruinous effects on a relationship when silent wishes began coming true.

Community support for this young, edgy group has helped turn their own major wish into a positive reality: a lease on a their own theatre space, in the old Cantwell's grocery store in Ashland. Named The Garage, it will feature a lobby, a stage-in-the-round, and 50 ergonomically-tested seats. There they will continue to specialize in contemporary material that transgresses the imaginary line between genres—dark comedy, light tragedy, preferably work that pushes the artistic envelope. They are currently rehearsing the familiar *Lion in Winter*, but framing it as a Mob story, set in Brooklyn.

When asked to venture two more wishes beyond their new venue, Isaacson-Hill declared, "Artistic and financial success," and Lockwood added, "Those are two very different things."

My next escape was *Inspecting Carol*, the holiday comedy of Peter Alzado's new group, Oregon Stage Works, which he rehearsed in a church and transported to the borrowed Black Swan five days before opening! The challenge of temporary homelessness seemed only to energize the cast of twelve, who romped through the play's wacked-out satire on Dickens, the National

Endowment for the Arts, and, eerily, community theatre in the Rogue Valley!

For 2003 productions and play readings, Stage Works has staked out the posh Elfinwood Room in the Ashland Springs Hotel, where restaurant seating for 70 will lend itself to a season of small-cast shows emphasizing linguistic originality and emotional depth. In the upcoming Pulitzer Prize-winning *Talley's Folly*, by Lanford Wilson, luminous dialogue charts the struggle of a woman and man of different backgrounds and sensibilities to achieve connection.

If its physical niche is a work-in-progress, the conceptual niche of Alzado's group is firm. Their primary interest is the actor performing language and their preference, for plays which press the valuable, often cognitively dissonant, experience over simply comfortable entertainment. What if he had three wishes for his new theatre? Alzado's instant reply was, "a permanent performing space," followed closely by a wish for the funds to enable play development and to pay his talented actors. After a long pause he confided a third: "a couple weeks vacation once a year, to recharge."

The following night sent me to the freshly painted and reorganized, 103-seat Actor's Theatre in Talent, where Livia Genise's production of the musical *Annie* was drawing sell-out crowds. I soon saw why. On a stage stretched to its back-wall limit and uncluttered except for a few versatile boxes, thirteen adults, nine kids, and two dogs flowed seamlessly through songs and dances, plots and counterplots, chases and embraces, their poised performances giving no hint of what must have been frantic changes from one snazzy costume to another in the RVs parked outside.

As Actor's new managing artistic director, Genise's goal is to produce plays which move people; in *Annie* her stagecraft accomplished this splendidly in both senses of the word. She also sees Actor's as a space for theatrical mentoring and welcomes plays casting children as the current pro-



duction of the poignant new drama, *The Music Lesson*, attests. I didn't have to ask Genise for her three wishes—down-to-earth director that she is, she'd already listed nine in the program, from Theatre Manager software to cleaning supplies. Besides those, she hopes the members of our theatre community will continue to support each other, as elements of one organic whole.

My final expedition was to that amazing pink church in Ashland where the grand old emperor of off-Broadway, the Oregon Cabaret Theatre has tickled audiences for fifteen years. Craig Hunter and Jim Giancarlo have realized every small theatre's dream: a stunning home-space seating over 150, excellent production values, a real, live payroll, and a devoted following. Much of this success must stem from the talent and versatility of Managing Artistic Director Giancarlo, who handles with panache everything from writing and directing to pouring coffee during intermissions.

That last night I was treated to his panto, *Snow White and Several Dweebs*, a brilliant blend of wit and farce. Some years back Jim flew to England to view fourteen of these traditional Christmas entertainments in ten days, and *Snow White* represented his fourth adventure with the crazy form. It was a hands-down triumph, if you ask me—from the hysterical song lyrics to the broad, yet ingenious direction, not to mention the cross-dressed Wade McCollum, who high-kicked the line between grotesque and sublime.

The OCT's theatrical mission is clear—quality entertainment in an elegant setting—and its 2003 season looks irresistible indeed. Its opener, *The Last 5 Years*, by Jason Robert Brown offers intriguing, heart-provoking lyrics, as well as some tricks with chronology and a score which calls for a cello. Although the Cabaret embodies the fulfillment of many wishes for Giancarlo, he points out that continuing success is nothing to take for granted these days, dependent as it is on peace and prosperity on a larger stage. In fact, if he had three wishes, he'd use them all to ask for that. ■

Molly Tinsley taught literature and creative writing at the Naval Academy for twenty years. Her latest book is a collection of stories, *Throwing Knives* (Ohio State University Press). It is the recipient of the Oregon Book Award for fiction in 2001.

# POETRY

BY DANA GIOIA

## WORDS

The world does not need words. It articulates itself in sunlight, leaves, and shadows. The stones on the path are no less real for lying uncatalogued and uncounted. The fluent leaves speak only the dialect of pure being. The kiss is still fully itself though no words were spoken.

And one word transforms it into something less or other—*illicit, chaste, perfunctory, conjugal, covert*. Even calling it a *kiss* betrays the fluster of hands glancing the skin or gripping a shoulder, the slow arching of neck or knee, the silent touching of tongues.

Yet the stones remain less real to those who cannot name them, or read the mute syllables graven in silica. To see a red stone is less than seeing it as jasper—metamorphic quartz, cousin to the flint the Kiowa carved as arrowheads. To name is to know and remember.

The sunlight needs no praise piercing the rainclouds, painting the rocks and leaves with light, then dissolving each lucent droplet back into the clouds that engendered it. The daylight needs no praise, and so we praise it always—greater than ourselves and all the airy words we summon.

## INTERROGATIONS AT NOON

Just before noon I often hear a voice,  
Cool and insistent, whispering in my head.  
It is the better man I might have been,  
Who chronicles the life I've never led.

He cannot understand what grim mistake  
Granted me life but left him still unborn.  
He views his wayward brother with regret  
And hardly bothers to disguise his scorn.

"Who is the person you pretend to be?"  
He asks, "The failed saint, the simpering bore,  
The pale connoisseur of spent desire,  
The half-hearted hermit eyeing the door?"

"You cultivate confusion like a rose  
In watery lies too weak to be untrue,  
And play the minor figures in the pageant,  
Extravagant and empty, that is you."

Dana Gioia, recently selected to head the National Endowment for the Arts, is a widely published poet, essayist (Can Poetry Matter?: Essays on Poetry and American Culture), lyricist, and translator. Gioia worked for fifteen years as an executive for General Foods in New York before quitting in 1992 to write full-time. "Words" and "Interrogations at Noon" were selected from Gioia's most recent book of poems, *Interrogations at Noon* (Graywolf Press, 2001), and are reprinted by permission of the author. (The latter poem was commissioned by the British Broadcasting Corporation for National Poetry Day, 1999.) Other works by Gioia are *Nosferatu: An Opera Libretto* and *The Gods of Winter*, both from Graywolf. In 2000, Gioia also taught a creative nonfiction/essay writing workshop at the Ashland Writers Conference.

Writers may submit original poetry for publication in the *Jefferson Monthly*. Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:  
Patty and Vince Wixon, *Jefferson Monthly* poetry editors

126 Church Street  
Ashland, OR 97520.  
Please allow two to four weeks for reply.



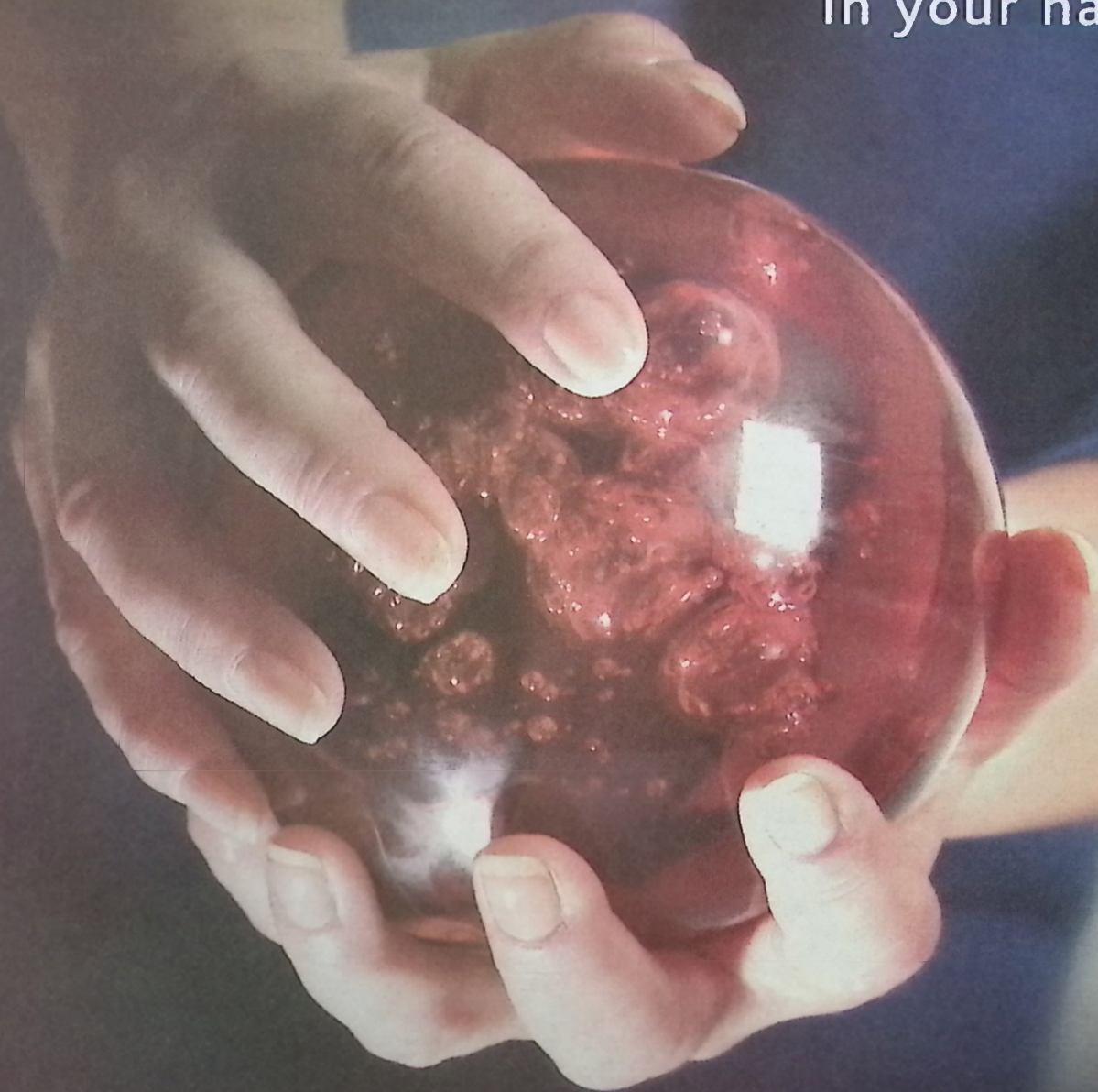




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Photo of Mt. Scott in the Klamath Basin  
by Fred Lipschultz  
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## *This year's events include:*

**Conference begins at 4:00 p.m. on Friday**

- 21 Workshops (see website for details)
- Displays
- "Beauty of the Basin" slide show by Dave Menke, Wildlife Photographer and Recreation Planner at Klamath Basin Wildlife Refuges.
- "History of Nature Photography" slide show by Bill Silliker, Jr., professional Wildlife Photographer.
- Silent Auction and Raffle.
- Terry Mander and Live Birds Demo.
- Special Workshop "Breakfast with the Eagles" in private home.
- Bear Valley Flyout. Ride a bus to Bear Valley National Wildlife Refuge to observe potentially hundreds of bald eagles departing from their night roost. Coffee and pastries will be sold on site.
- Wildlife Art Show and Wildlife Painting Demo at Red Lion Inn by Barbara Lund and her students.
- 16th Annual Bald Eagle Run.
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For additional information and registration visit our website at [www.eaglecon.org](http://www.eaglecon.org) or call 1-800-445-6728



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